

# THE BIRDS

## A Herrmannesque Score

by  
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The following is a cue rundown descriptive analysis of my attempt to successfully compose a Herrmannesque score for Alfred Hitchcock's 1963 thriller, *The Birds*. As most of you know, the feature film has no music score. Herrmann's only collaboration was as a sound effects supervisor. This is quite unfortunate. In my opinion, the birds' sound effects and the visual action on the screen was not a satisfying-enough gestalt. Call it a non-dynamic duo! The experiment to release a score-less movie by Hitchcock was a grave error (an idea that was, so to speak, "for the birds"!), and the sound effects did not sufficiently rise to the call of dramatic heightening. The dramatic level was not adequately raised because music serves a far better *dramatic* function than bird sound effects (no matter how elaborate at the time).

Music was sorely needed in this movie to help create a greater audience involvement. It is lacking here without the music, at least in several key scenes devoid of dialog. Music's dramatic contribution in part is to convey mood to the various unfolding scenes. Herrmann had a very distinct musical personality. He had both great musical skill (craftsmanship) tied with his innate compositional talent, but he was also a terrific dramatist. He therefore made exceptionally good use of music (in terms of dramatic effectiveness).

Speaking in speculative terms, I would bet Herrmann had seriously entertained at some point, "Should I score *The Birds* or not?"—even though Hitch wanted to experiment with electronic birds tonalities. Speaking more fancifully or metaphysically, let us say that the subjective reality of Herrmann was far greater than the actual body of works he managed to materialize in this probability. In this reality, he obviously did not write a score for *The Birds*. Nevertheless, the creative forces behind his creative outer self "probably" did generate the intent to go ahead and be playful and write a score. The cues were latent, ready to be penned. Herrmann chose not to score the film due to other intents (electronic tonalities being used instead) so that became his (and our's) *official* physical reality. Perhaps there was a *probable* Herrmann that made choices that our "official" Herrmann (in our probability) did not make, and by choosing differently with this strong intent to compose a score, an alternate version of reality (different probability) was born. The psychic and mental energy flowed in other directions and materialized *there*. Put differently, the energy behind the probable score for *The Birds* cannot be withdrawn. It has already been sent out "somewhere."

*The Birds* probable score would have no outward reality if it simply remained in Herrmann's mind. He had to be driven by will (strong intent to create) and circumstances (such as Hitch's okay) to give the original intent sufficient energy to make it manifest in any manifested probable or alternate physical reality. Behind this notion of probability is

the framework of overall “Reality” that there are endless possibilities to choose from on how to fulfill one’s own abilities. Some possibilities are more probable than others, however, dependent on training, circumstances, desire, and so forth. One can say, therefore, that a reality where *The Birds* was indeed fully scored by Herrmann was “the road not taken” (in terms of *our* official reality). However, any strong “unrealized” act or intent will find an outlet somewhere. Put differently, “every dog has its day!” (or perhaps “every bird has its day!”). In fact, if there were an emotional charge behind the intent to score *The Birds*, then it would possess a greater sense of validity (as a *latent* act) than an act of omission where the music was not actually physically realized.

Now: If indeed there are probable acts, then obviously there are probable selves acting them out! The Herrmann who did score *The Birds* would of course consider himself the “real” Bernard Herrmann, and he would consider a Herrmann who did *not* score it a ridiculous notion. *That* Herrmann (who did not compose a score) would be regarded as the *probable* Herrmann, but considered very real to *us* (and to Herrmann!) in *our* probable reality here that we shared with Herrmann (the very same probable Herrmann that indeed did not score the film). That probable reality (where Herrmann composed a score for *The Birds*) would still be very close to our reality. There would be other probable realities (further divorced from ours) where *The Birds* would not have been produced, and indeed other probable realities where there was no Bernard Herrmann entity in manifestation, and no Alfred Hitchcock entity manifested on the planet. Similarly, there is another probable reality where *that* probable Herrmann is still alive (he did not die at age 64) and continued scoring movies.

Anyway, I am having *fun* with these rich, lofty metaphysical/speculative concepts (based on Sethian/Jane Roberts ideas), just as I am having fun attempting to create a Herrmannesque score for an officially Herrmann-less movie directed by Alfred Hitchcock. My intent is “getting into his head,” so to speak, to attempt to merge with Herrmann’s *world view* (*Weltanschauung*) musically. I’ve already plunged myself wholeheartedly into Herrmann research for the last 22 or 23 years, immersing myself in his musical sensibilities and characteristic devices. On the technical level, you learn to “get into his head” by studying his scores: his style of orchestration, instrumental combinations, usual harmonic structure, and so forth. Such in-depth research of his written scores from various sources is terrific education (not one that you can get from any university!).

Here are Internet sites that may interest some of you readers:

<http://home.nikocity.de/filmanalyse/Hitchcock/Essays/English/index.html>  
<http://classic-horror.com/reviews/birds.html>  
<http://www.filmsound.org/articles/Hitchcock.htm>  
<http://www.cla.sc.edu/socy/faculty/deflem/Hit/bhitch2.htm>  
<http://www.latrobe.edu.au/screeningthepast/firstrelease/fr0301/kmfr12a.htm>  
[http://alain.baron4.free.fr/index\\_birds.htm](http://alain.baron4.free.fr/index_birds.htm)  
<http://www.screenwalk.biz/moviescripts/TheBirds.pdf>  
<http://www.filmsite.org/bird.html>  
<http://www.zx.nu/ss/chapter8.htm>

Next is a portion of my May 30, 2000 comments posted on Talking Herrmann:

“Just two days after moving into our new house, I decided to award myself (after such hard, exhausting work!) on Saturday by purchasing my first dvd player--a Sony DVP-S330 for \$179 at Good Guys. Then I bought four Special edition dvds:

- “(1) Moonraker
- (2) Pee Wee's Big Adventure
- (3) Guns of Navarone
- (4) The Birds

“Now: THE BIRDS is an excellent purchase. Of the dozen special features, the first is a 1 hour and 20 minutes documentary of "All About The Birds" which features (as mentioned in someone's earlier post) music of Bernard Herrmann lifted from the original tracks of two episodes of The Alfred Hitchcock Hour:

- "A Home Away From Home"
- "Water's Edge"

“The opening piece is from Water's Edge. At 3:40 into the documentary is a cue from Home Away From Home that was overlaid in the doc when they showed a scene from The Brass Bottle (discussing blue screen processing). That cue starts in the AHH episode when the guy says, "The game is over!" Rousing piece.

“At 6:45 into the doc we hear a suspenseful pizzicato piece which, in the AHH episode, began after the "Pleasant Dreams" statement was uttered (and another cue especially after the statement "Goodnight, major. Have a good sleep.").

“At 33:49 into the documentary, we hear the Main title/Prelude of Home Away From Home.

“At 1:12 into the documentary, Steven Smith (the Herrmann biographer) talks about the use of electronic sounds in the pic, discussing Herrmann a bit. Tippi Hedren's Screen Test special feature was fascinating as well.

“I *still* wish Herrmann wrote a score for The Birds, although he could've incorporated the electronic tonalities at vital sections of the movie (bird attacks). Probably no Prelude music would exist--just what you have already. Then we have some opening music when Tippi walks across the street and witnesses the swirling gulls far away. Music again when Tippi takes the two lovebirds up to Mitch's apartment. Sequel music of the drive to Bodega Bay. Music again as Tippi motorboats across the bay to Mitch's mother's place and later, very briefly, when the solitary gull near the pier attacks her. Etc etc etc. I can strongly visualize such a” probable” music score!”

[Postscript: I am resuming my rundown on this score Wednesday, July 16<sup>th</sup>, 2003. I finished the score last Sunday afternoon on the 13<sup>th</sup>. There are 17 cues totaling about 27 minutes of music. Starting Sunday evening I started to pen (ink version) the cues on new score paper (*Carta* No. 32 of 24 staves), finishing nearly midnight on Tuesday, July 15<sup>th</sup>. Today happens to be my day off this week, so I xeroxed copies for some people, made 35mm photos of the originals, and had a floppy disk (and prints) made of them. Hopefully Matt will be able to include the jpeg images of portions of the score for people to look at visually while they read the rundowns. If a reader wishes a direct jpeg, email me. Of course the xeroxes are decidedly far clearer but I rather doubt, despite advances in technology, that a scanner will be able to faithfully reproduce the images electronically for visual inspection. I am not proficient in *Finale* so I did not attempt to make such an electronic version of the cues.]

## THE BIRDS

I “The Gulls” *Lento* in C time, 7 bars, :42. Instrumentation: 4 horns, chimes, muted violins (at least 12), viole (at least 4), VC (at least 4), and CB (at least 2). Location: Start of Chapter 2 on the dvd. The music starts when the San Francisco trolley car rings. Simultaneously the chimes strike in the cue. Scene: Melanie Daniels (Tippi Hedren) walks across the busy street to Davidson’s Pet Store. She stops briefly to look up at the sky: gulls are massing high above. [Note: a perhaps not-so-sly “self-borrowing” variation was employed here, especially since Herrmann was so fond of the practice of self-borrowing!]

Bar 1 = Bb min (Bb/Db/F) to D maj (D/F#/A)

As given earlier, the chimes softly strike *p* (L.V. or “let vibrate”) Line 2 F half note (followed by a half rest). *Sords* (muted) violins I play (violins II are *col* or repeat violins I) *pp* < (< is the crescendo hairpin glyph) Line 2 F/Bb/Line 3 Db/F) whole notes legato mini-slur to F#/A/D/F# half notes. The notes are actually written an octave lower with the *8 va* ottava dashes are above the notes thru Bar 2. [Note: the high strings suggest, in part, the high distance of the gulls. No threat is seen but perhaps slightly felt or implied. The chimes will occur throughout the score, suggesting the ultimate warning sound of Nature thru the instrumentality of the birds]

Bar 2 = Bb min (Bb/Db/F)

The violins return to F/Bb/Db/F tones but as dotted half notes decrescendo ( > ), followed by a quarter rest. After a quarter rest in Bar 2, muted violas play *p* > descending legato quarter notes Line 3 Db-C-Line 2 Bb. At the end of Bar 2 is the :12 point (located at the end of the top staff (horns I & II).

Bar 3 = Bb min to D maj

The violins repeat Bar 1 except now the register is an octave lower. That is, the notes are written as before but now *Loco* (without the *8va* ottava above). The chimes, however, softly strike Line 1 (instead of Line 2, as in Bar 1) half note, followed by a half rest.

Bar 4 = Bb min

Violins repeat Bar 2 but *Loco* (octave register lower, or Line 1 F/Bb/Line 2 Db/F dotted half notes). After a quarter rest, viole and now also celli play decrescendo legato quarter notes Line 1 Db-C-small octave Bb. At the end of Bar 4 is the :24 mark.

Bar 5 = Bb min to D maj. *Accel.*

Horns are soli in this bar. They play *p* < small octave F [written Line 1 C]/Bb [written Line 1 F]/ Line 1 Db [written Ab]/F [written Line 2 C] half notes legato to F#/A/D/F# half notes.

Bar 6 = Bb min

Horns settle (predictably) on F/Bb/Db/F dotted half notes decrescendo (followed by a quarter rest). After a quarter rest in Bar 6, VC play crescendo ascending quarter notes small octave Bb to Line 1 (middle) C to Db (silent in end Bar 7). After a half rest, violas join in on middle C to Db quarter notes. Also after a half rest, violins II

play crescendo quarter notes Line 2 C to Db. After a half and quarter rest, violins I play the Line 3 Db quarter note.

Bar 7 = F aug (F/A/C#). *A tempo*

The chimes strike Line 2 F whole note let vibrate and held fermata.

Violins I play (divisi) Line 3 C#/F whole notes decrescendo and held fermata. Violins II play Line 2 F/A whole notes held fermata. Viola play Line 1 F whole note decrescendo and held fermata. The augmented tonality suggests, once again, a sense of distance, spaciness, and relative safety but also an unresolved quality, a form of unknown anticipation, inconclusiveness. End of cue.

II “Mitch’s Apartment” *Moderato* in Cut time (C with the vertical line thru the center), 13 bars, :48. Instrumentation: 4 Bb clarinets, 1 bass clarinet, vibe, and *sords* strings. Location: Start of Chapter 3 on the dvd. Scene: Dissolve to Melanie’s legs as she walks with a birdcage holding two lovebirds. Her gait is moderately brisk as she crosses the lobby of Mitch’s apartment building to the elevator. [Note: This motif will be obviously heard again in at least one more cue (“The Boat Ride”) because it is, in a sense, the “delivery motif” or theme]

After an 8<sup>th</sup> rest, clarinets I & II play *p* Line 2 Db [written Eb] tenuto 8<sup>th</sup> note legato to F [written G] staccato and *rinforzando* 8<sup>th</sup> to Db staccato 8<sup>th</sup>. The staccato notes are written with the dot above each note. The tenuto note is written with the short horizontal line above the initial Db note in the three-note figure. These three 8<sup>th</sup> notes are connected by a crossbeam. After another 8<sup>th</sup> rest, the same three-note figure is repeated. Repeat Bar 1 in Bar 2. A slight “bird-like” effect is perhaps created here with the higher register.

[Resume Thursday, June 12, 2003 at noon]

Clarinets III & IV play *pp* < Line 1 F [written G] half note up to Bb [written Line 2 C] half note back down to (Bar 2) F half note down to Db [written Eb] quarter note (followed by a quarter rest). The notes in Bar 2 are decrescendo ( > hairpin underneath the notes). All four notes are played under the legato/curve slur.

In Bar 3, after an 8<sup>th</sup> rest, clarinets I & II continue the 8<sup>th</sup> note figures. This time around they play Line 2 D [written E] tenuto 8<sup>th</sup> legato up to F# [written G#] *rinforzando* and staccato 8<sup>th</sup> down to staccato D 8<sup>th</sup> (all three notes are crossbeam connected). After another 8<sup>th</sup> rest, the clarinets repeat the figure. Repeat Bar 3 in Bar 4.

Clarinets III & IV (and also now the bass clarinet for added emphasis) play *pp* crescendo Line 1 F# [written G#] half note up to A [written B] half note back down to (Bar 4) F# half note down to D [written E] quarter note decrescendo (followed by a quarter rest).

Bars 5-6 = Bars 1-2

In Bar 7, after an 8<sup>th</sup> rest, clarinets I & II now play Line 1 C [written D] tenuto 8<sup>th</sup> legato up to Eb [written F] staccato 8<sup>th</sup> down to C staccato 8<sup>th</sup> (all three notes are connected by a crossbeam). After another 8<sup>th</sup> rest, the clarinets repeat the figure. Moreover, repeat Bar 7 in Bars 8, 9 & 10. Back in Bar 7, clarinets III & IV play crescendo Line 1 (middle) C [written D] half note up to Eb [written F] half note up to (Bar 8) Gb [written Ab] half note decrescendo down to Eb quarter note (followed by a quarter rest).

In Bar 9, clarinets III & IV (and now also the bass clarinet) play crescendo (thru Bar 10) Line 1 C half notes down to small octave Bb [written middle C] half note down to (Bar 10) Gb [written Ab] down to Eb [written F] half notes. You may notice that the descending notes play show a melodic (string) harmony of C-Bb-Gb-Eb. This is essentially (in reverse order) the C half-diminished 7<sup>th</sup> (C/Eb/Gb/Bb). Half-diminished 7ths were Herrmann's favorite seventh chords!

In Bar 11, the vibe softly strikes *p* Line 1 Bb half note let vibrate to A half note. Muted violins I play *pp* < > Line 2 Db/F half notes legato to D/F# half notes (repeated in Bar 12), whereas violins II play Line 1 F/Bb half notes to F#/A half notes (repeated next bar).

In Bar 12, viole and VC (celli) join in with the violins. Viole play Line 1 Db to D half notes. The top line of the VC play small octave F to F# half notes, while the bottom line play Great octave Bb down to A half notes. The vibe now softly strikes the Line 1 Bb half note up to Line 2 F# half note (let vibrate).

In end Bar 13, violins I play *p* > Line 2 Db/F whole notes decrescendo and held fermata, while violins II play Line 1 F/Bb whole notes held fermata. Violas play Line 1 Db whole note decrescendo and held fermata. VC play Great octave Bb and small octave F whole notes *p* > and held fermata.

After a half rest, the vibe softly strikes Line 1 Bb and Line 2 Db/F half notes let vibrate and held fermata. This is sounded (marked on the cue as "C.U. card") when you see the close-up of Melanie's hand placing a card on the birdcage against Mitch's apartment door.

End of cue.

III "The Car Ride" *Lento* and then *Moderato e animato* in C time. 21 bars, 1:23. Instrumentation: 2 flutes, 2 oboes, 4 clarinets, bass clarinet, 2 Fags (bassoons), 4 horns, 3 Bb trumpets, 3 Pos (trombones), chimes, vibes, 2 harps, strings (not muted). Dvd location: Chapter 3 starting at 1:23; ending at 2:46. Scene: For a few seconds, Melanie silently ponders about going to Bodega Bay, and then the scene cuts to her riding her sports car along the winding road to the coastal town.

In Bar 1, harp I plays Line 1 F acciaccatura (grace note) up to Line 2 F whole note (let vibrate extending short curve line), while harp II plays small octave F grace note up to Line 1 F whole note. The vibe softly strikes *p* Line 2 F whole note let vibrate. After a quarter rest, the bass clarinet/Fag I/violas play *pp* < ascending legato quarter notes small octave Bb to middle (Line 1) C to Db. Fag II and celli play Great octave Bb to small octave C to Db quarter notes. Double bar lines traverse all the staves and spaces at this point, signifying a change in the cue.

In Bar 2 (*Modto e animato*), we find a series of rising to falling arpeggio 16<sup>th</sup> note figures played by flutes, oboes, clarinets, harps, and violins I & II, all played alternately per half-bar duration. So, for instance, flute I/oboe I/clarinets I & II/violins I play the first set of rising to falling 16<sup>th</sup> notes (eight such notes), while flute II/oboe II/clarinets III-IV/violins II play the second set.

Flute I and violins I play *mf sempre* ascending legato 16ths (oboe I and clarinets I-II play an octave lower or *Loco*) Line 2 F up to Bb up to Line 3 Db to F 16ths (connected by two crossbeams) up to rinforzando-marked (>) Bb 16<sup>th</sup> down to F to Db down to Line 1 Bb (all four descending notes are connected by two crossbeams). Moreover, the

notes are *written* an octave lower but with the *8va* ottava written above the notes. This is followed by a half rest for those instruments. After a half rest, flute II/oboe II/clarinets III-IV/violins II play the exact same note figures and registers, as given. Repeat these patterns in Bar 3.

In Bar 2, harp II plays the same Line 2 to Line 3 figures as violins I, flute I, and clarinets I-II. However, the harp repeats it in the same bar, and repeated in Bar 3 (silent in Bars 4-5 where harp II takes over).

Back in Bar 2, the bass clarinet/Fag I/horns I & II (top staff)/viole play Line 1 F whole notes tied to F whole note next bar (crescendo thru Bar 3). Fag II/horns III-IV (written middle C)/VC play small octave F whole note tied to whole note next bar. The chimes strike *f* (*L. V*) Line 2 F whole note.

In Bar 4, flute I/oboe I/clarinets I-II/violins I play rising to falling 16ths on F#-A-D-F# up to descending 16<sup>th</sup> notes figure *rinforzando* A-F#-D-A (followed by a half rest). After a half rest, flute II/oboe II/clarinets III-IV/violins II take over those two figures on the second half of this bar. Bar 5 repeats Bar 4 for all of these instruments just mentioned. Harp II plays (harp I is now silent for two bars) the F#-A-D-F# to descending A-F#-D-A 16<sup>th</sup> note figures thru Bar 5.

The bass clarinet/Fag I/horns I-II/viole play Line 1 F# whole note decrescendo and tied to dotted half note in Bar 5 (followed by a quarter rest). Fag II/horns III-IV/VC (and now CB) play decrescendo the small octave F# whole note tied to dotted half note in Bar 5.

After a half rest in Bar 4, we come to the scene where the birds in the cage sway in one direction as Melanie turns a sharp bend on the road. Marked on the cue here as “(birds sway),” we find the Pos with cup mutes playing *f* (forte) rising gliss notes. So we have Great octave F#/A/small octave D 32<sup>nd</sup> notes with the slanting upward lines (marked “gliss”) up to small octave F#/A/Line 1 D 32<sup>nd</sup> notes. The gliss of the trombones are designed to comically portray the swaying of the birds. After a half rest in 5, we come to the scene where the birds reverse the sway due to Melanie’s counter-direction turn. So marked as “reverse sway,” we now find the cup-muted trombones playing small octave F#/A/Line 1 D initial 32<sup>nd</sup> notes with the downward slanting gliss lines to Great octave F#/A/small octave D notes. At this point we come to the 1:40 point on the dvd in Chapter 3.

Bars 6-7 = Bars 2-3.

The only difference in these bars is the addition now of the trumpets on F tones. Trumpets I & II are *a2* on Line 2 F [written G] whole note tied to whole note next bar, while trumpet III sounds Line 1 F whole notes crescendo.

In Bar 8, flute I/oboe I/clarinets I-II/violins I play rising to falling 16ths on Eb-Gb-Bb-C up to descending Eb-C-Bb-Gb, followed by a half rest. After a half rest, flute II/oboe II/clarinets III-IV/violins II take over on those figures. Repeat next bar. Harp plays starting Line 2 Eb-Gb-Bb-C (c’’) to descending Eb-C-Bb-Gb figures (repeated same bar and repeated in Bar 9). The bass clarinet/Fag I/viole (horns are now silent) play Line 1 Eb whole notes tied to dotted half notes next bar (followed by a quarter rest). Fag II/VC/CB play small octave Eb whole notes tied to dotted half notes in Bar 9 (followed by a quarter rest). Trumpets I & II play Line 2 Eb [written F] whole notes tied to dotted half notes next bar, while trumpet III plays Line 1 Eb notes.

In Bar 10 (1:54 on the dvd), we come to new patterns. All flutes/oboes/harp I/violins I & II play repeated series of ascending 16<sup>th</sup> notes Line 1 F-Bb-Line 2 Db-F (all four notes connected by two crossbeams). Three repeat slashes follow this figure in this bar, and repeat in Bar 11. Clarinets I & II play crescendo Line 1 F [written G] whole note tied to whole note next bar, while clarinets III-IV play small octave F whole notes. The bass clarinet (and viole) play Line 1 F-F-F-F staccato 16ths (connected by two crossbeams) to stand alone staccato 16<sup>th</sup> (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest). Repeat the pattern in the same bar, and repeat next bar. Both bassoons play this same pattern but on small octave F 16<sup>th</sup> notes. Pos I & II (in the “k” tenor clef) play Line 1 F whole note tied to whole note next bar, while Pos III plays small octave F whole notes. VC pluck *pizz* on small octave F-F-F-F 16ths to stand alone F 16<sup>th</sup> (followed by rests). Repeat same bar and repeat in Bar 11. CB are silent in these two bars.

In Bar 12, the flutes and oboes now play Line 1 F# whole notes decrescendo and tied to dotted half notes next bar (followed by a quarter rest). Clarinets I-II now play the Line 1 F#-F#-F#-F# staccato 16ths to stand alone F# 16<sup>th</sup> (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest). Repeat same bar and in Bar 13. Clarinets III-IV play the pattern on small octave F# 16ths. The bass clarinet now plays Line 1 F# [written G#] whole note decrescendo and tied to dotted half note next bar (followed by a quarter rest). Fags play small octave F# whole notes tied to dotted half notes. Horns return to play small octave F# [written middle C#] whole notes tied to dotted half notes next bar. Harp II (harp I is silent for two bars) and violins continue the ascending 16<sup>th</sup> note figures of F#-A-Line 2 D-F# (repeated next bar). Viole are now pizzicato on Line 1 F#-F#-F#-F# 16ths to F# stand alone 16<sup>th</sup> (repeat same bar and repeat in Bar 13). VC are now staccato on small octave F# 16ths in that pattern. CB now play small octave F# whole note decrescendo and tied to dotted half note next bar (followed by a quarter rest).

In Bar 14 (start of new page or page 4), the flutes and oboes now play a different pattern. They play Line 1 F-F-F-F staccato 16ths (connected by two crossbeams) to stand alone F 16<sup>th</sup> (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest). Repeat the pattern in the same bar, and repeat in Bar 15. Clarinets I & II (and harp I) play ascending legato 16ths Line 1 F-Bb-Db-F [written G-C-Eb-G] figures (four such figures per bar), repeated next bar, while clarinets III-IV (and bass clarinet, Fags, viole and celli) play an octave lower (small octave F-Bb to Line 1 Db-F). Violins I & II play crescendo the Line 1 F whole notes tied to whole notes next bar.

In Bars 16-17, we come to a slightly altered pattern, especially with the addition now of the vibraphone striking a series of descending quarter notes. First of all, we find the flutes (oboes are now silent), clarinets I-II, and violins playing Line 1 Eb whole note decrescendo and tied to dotted half note in Bar 17 (followed by a quarter rest). Clarinets III-IV and the bass clarinet (and CB) play small octave Eb whole notes tied to dotted half notes next bar. Fags/viole/celli play steadily decrescendo small octave ascending 16ths figure notes Eb-Gb-Bb-C (c’) played 4 X, and played 3X in Bar 17 (followed by a quarter rest).

Harp I plays ascending 16ths starting Line 1 Eb-Gb-Bb-C (c’’) up to Line 2 Eb-Gb-Bb-C (c’’) up to descending 16<sup>th</sup> s *rinforzando* Eb-C-Bb-Gb to Eb-C-Bb-Gb (repeat in Bar 17). Harp II plays contrary motion (descending to ascending) 16<sup>th</sup> note arpeggio figures. So we find Line 3 C down to Line 2 Bb to Gb to Eb to Line 2 C-Bb-Gb-Eb down to middle C up to Eb-Gb-Bb to Line 2 C-Eb-Gb-Bb. In Bar 17, harp II quickly fingers



down to middle C down to small octave Bb-Gb-Eb down to small octave C to Great octave Bb-Gb-Eb down to ascending Great octave 16ths C-Eb-Gb-Bb to final figure of small octave C-Eb-Gb-Bb (C half-dim 7<sup>th</sup>). Harps are then tacet al fine.

The vibe softly strikes descending quarter notes let vibrate starting on Line 3 C to Line 2 Bb to Gb to Eb to (Bar 17) C down to Line 1 Bb-Gb-Eb.

At the end of Bar 17 during the quarter rest (and during the initial quarter rest of Bar 18), violins place the mutes (*sords*). Viole/VC/CB also become muted.

Bar 18 = Bb min (Bb/Db/F) to D maj (D/F#/A). *Rall.*

The chimes strike *p* on Line 2 F half note let vibrate (followed by a half rest). Trumpets sound *pp* Line 1 F [written G] half note decrescendo (followed by a half rest). After a quarter rest, violins I play *pp* < > Line 3 Db/F quarter notes legato to D/F# half notes, while violins II play Line 2 F/Bb quarter notes to F#/A half notes. After two quarter rests, viole play Line 1 F# half note *p* >.

In Bar 19, the vibe softly strikes *p* Line 2 F half note let vibrate (followed by a half rest). Horns play *p* > Line 1 F [written Line 2 C] half notes, followed by a half rest. After a quarter rest, the violins play the same notes as in the previous bar but an octave lower. So violins I play Line 2 Db/F quarter notes to D/F# half notes, while violins II play Line 1 F/Bb quarter notes to F#/A half notes. Also after a quarter rest, viole play small octave F quarter note to F# half note. After a quarter rest, celli now join in to play *pp* < > small octave F quarter note to F# half note. After two quarter notes, CB play *p* > small octave F# half note.

In Bar 20, the Pos (*senza mutes*) play *pp* > small octave F half note (followed by a half rest held fermata). The bass clarinet plays Line 1 F half note (followed by a fermata-held half rest). After a quarter rest, clarinets I & II play *pp* < Line 1 Db/F [written Eb/G] quarter notes to D/D# half notes held fermata (to length the tone in that bar), while clarinets III-IV play small octave F/Bb quarter notes to F#/A half notes held fermata.

In end Bar 21, clarinets I & II (sharing the same staff) play Line 1 Db/F whole notes decrescendo and held fermata, while clarinets III-IV play small octave F/Bb whole notes held fermata. The bass clarinet plays small octave F whole note *p* > and held fermata. The rest of the instruments have the whole rest held fermata.

End of cue.

IV “The Birthday Card” *Lento e tranquillo* in Cut time, 15 bars, 1:11.  
Instrumentation: 2 flutes, 4 clarinets, bass clarinet, vibe, and muted strings. Dvd location: Chapter 3 starting at 9:16, ending at the 10:27 point. Scene: Close Up of Melanie’s hand about to sign a birthday card for Cathy (Mitch’s 11 year-old sister). The nature of the scene appears to warrant a major tonality-dominated cue. [Note: This is one cue that had its inception from a portion of an unused cue that Herrmann himself composed. In Box 109, Folder 2 of the Herrmann Collection at UCSB, there are a series of cues in sketch form (several unfinished). I believe they were composed in 1945 for CBS radio. Many cues were titled, but also many were not—but all had numbers. For example, cue # 52 is titled “Appleseed,” while cue # 30 is called “Horace Taylor.” Cue # 55 is titled “Spring” that is only (I believe) 14 bars in length. Section “III” starts on Bar 10. I was inspired to use Bars 9-10 for “The Birthday Card.” Herrmann wrote two staves for the sketch cue. In the top staff, he wrote Line 2 Bb quarter note legato up to Line 3

Eb quarter note, and then D down to A. In Bar 10, the top staff plays (no instruments were designated for the music, incidentally) Ab up to Db quarter notes, and then C down to G. In Bar 12 (not used by me), we find G down to F down to Eb back to F quarter notes. Back in Bar 10, the bottom staff plays Great octave Eb/Bb/small octave G half notes to D/A/F# half notes. In Bar 11, the bottom staff plays Db/Ab/F half notes to C/G/E (e) half notes]

Bar 1 = Eb maj (Eb/G/Bb) to D maj (D/F#/A)

Violins I play *pp* < > *dolce* on Line 1 Bb quarter note legato mini-slur up to Line 2 Eb quarter notes, and then (decrescendo) D quarter note down to Line 1 A quarter note. Violins II play Line 1 Bb half note legato to A half notes (crescendo0decrescendo). Violas play < > Line 1 G to F# half notes, while VC (celli) play small octave Eb to D half notes.

Bar 2 = Db maj (Db/F/Ab) to C maj (C/E/G)

Violins I continue the “melody line” on Ab quarter note legato up to Line 2 Db quarter note, and then C down to Line 1 G legato quarter notes. Violins II play Line 1 Ab legato to G half notes. Violas play F to E half notes, and VC play small octave Db to C half notes.

Bar 3 = B maj (B/D#/F#) to Bb maj (Bb/D/F)

Violins I play F# up to B quarter notes, and then Bb down to F quarter notes. Violins II play F# to F half notes. Violas play Line 1 D# to D half notes, and celli play Great octave B to Bb half notes.

Bar 4 = A maj (A/C#/E) to Ab maj (Ab/C/Eb)

Violins I play Line 1 E legato up to A quarter notes, and then Ab legato slur down to Eb quarter notes. Violins II play Line 1 E to Eb half notes, violas on middle C# to C half notes, and VC on Great octave A to Ab half notes.

Bar 5 = G maj (G/B/D) to Gb maj (Gb/Bb/Db)

Violins I continue the melody line on D up to G quarter notes, and then Gb down to Db quarter notes. Violins II play small octave B to Bb half notes, and VC on Great octave G to Gb half notes.

Bars 6-7 = F maj (F/A/C) to B dim (B/D/F)

Violins I play middle C up to F quarter notes, and then small octave B up to Line 1 D quarter notes. Repeat in Bar 7. Violins II play middle C half note legato to D quarter note (followed by a quarter rest). Repeat next bar. Violas play small octave A half note to B quarter note (followed by a quarter rest). Repeat next bar. VC (and now also CB) play Great octave F dotted half notes (followed by a quarter rest). Repeat next bar.

Bar 8 = Eb maj to D maj

In this sequence, the clarinets play the patterns just given. Clarinet I plays the melody line *p dolce* < > Line 1 Bb up to Eb quarter notes, and then D down to A quarter notes (just as violins I played in Bar 1). Clarinets IV-III-II play *pp* < > Line 1 Eb/G/Bb [written F/A/C] half notes to D/F#/A half notes [written E/G#/B].

Bar 9 = Db maj to C maj

Clarinet I plays (as violins I in Bar 2) Ab-Db and then C-G quarter notes. Altri clarinets play Db/F/Ab [written Eb/G/Bb] half notes legato to C/E/G [written D/F#/A] half notes.

Bar 10 = B maj to Bb maj

Clarinet I plays (as violins I in Bar 3) F#-B-Bb-F quarter notes. Altri clarinets play B/D#/F# [written C#/E#/G#] half notes legato to Bb/D/F [written middle C/E/G] half notes.

Bar 11 = A maj to Ab maj

Clarinet I plays (as violins I in Bar 4) E-A-Ab-Eb quarter notes. Clarinets II-III-IV play A/C#/E [written B/D#/F#] half notes to Ab/C/Eb [written Bb/D/F] half notes.

Bar 12 = G maj to Gb maj

Clarinet I plays (as violins I in Bar 5) D-G-Gb-Db quarter notes. Altri clarinets play G/B/D [written A/C#/E] half notes to Gb/Bb/Db [written A/C/Eb] half notes.

Bars 13-14 = F maj to B dim

Clarinet I plays middle C to F and then small octave B to D quarter notes (repeated in Bar 14). Clarinet IV and also the bass clarinet (first appearance in this cue) play *pp* small octave F dotted half note (followed by a quarter rest). Repeat next bar. Clarinet III plays small octave A [written B] half note legato to B [written C#] quarter note (followed by a quarter rest). Repeat next bar. Clarinet II plays middle C [written D] half note to D [written E] quarter note (followed by a quarter rest). Repeat next bar.

Bar 15 = F maj (F/A/C)

Flutes make their first appearance playing *pp* > Line 1 F whole note held fermata. Clarinet I plays Line 1 F whole note held fermata. Altri clarinets play small octave F/A/middle C whole notes held fermata. The vibe softly strikes Line 1 F whole note let vibrate and held fermata. Violins I play Line 1 F whole note held fermata. Violins II (divisi) play small octave A and middle C whole notes held fermata. Viole play middle C whole note. VC (divisi) play small octave F/A whole notes held fermata, and CB play small octave F. End of cue. Now: as an alternative ending for the strings, we can have all violins playing middle C whole note held fermata, viole on small octave A, and VC/CV on small octave F whole notes held fermata.

End of cue. [Note: You will hear a brief variation of this motif in a later cue]

V “The Boat Ride” *Lento e misterioso* in Cut time, 59 bars, 3:23.

Instrumentation: 2 flutes, oboe, English horn, 2 bass clarinets, 2 Fags, 4 horns, 2 trumpets, 2 Pos, vibe, 2 harps, muted strings. Dvd location: Chapter 4 starting at :42, ending at 4:05. Scene: Melanie rents an outboard boat and rides across the bay to the Brenner house to sneak deliver the lovebirds.

Structurally identical to the “Mitch’s Apartment” cue, we hear instruments of different timbre (low strings). In Bar 1, after an 8<sup>th</sup> rest, *sords* violins (violins II *col*) play *pp* < > Line 1 Db rinforzando 8<sup>th</sup> legato up to F rinforzando staccato 8<sup>th</sup> back to Db staccato 8<sup>th</sup>. After another 8<sup>th</sup> rest, violins repeat the three-note crossbeam-connected figure (also *pp* < >). Repeat in Bar 2. After an 8<sup>th</sup> rest, viole play the same pattern but in the small octave register. VC play *pp* < Great octave F half note up to Bb half note back down to (Bar 2) F half note decrescendo down to Db quarter note (followed by a quarter rest). All four notes are played under the legato slur/curve umbrella.

[end session at 10:17 pm]

[resume Friday, 6/13 at 7:55 pm]

In Bar 3, after an 8<sup>th</sup> rest, violins play Line 1 D tenuto 8<sup>th</sup> up to F# rinforzando staccato 8<sup>th</sup> back down to D staccato 8<sup>th</sup> (all notes connected by a crossbeam). After another 8<sup>th</sup> rest, repeat the figure. Repeat Bar 3 in Bar 4. Viole play the same pattern but an octave lower (small octave register). VC (and now also CB join in) play crescendo Great octave F# up to A half notes back to (Bar 4) F# half note decrescendo down to D quarter note (followed by a quarter rest). All four notes are played under the legato umbrella.

Bars 5-6 = Bars 1-2

The difference is that now the VC play the respective notes an octave higher. So we find small octave F up to Bb half notes back down to (Bar 6) F half note down to Db quarter note (followed by a quarter rest).

In Bar 7, after an 8<sup>th</sup> rest, violins and viole play C-Eb-C 8<sup>th</sup> note figures in the manner already described earlier. Repeat in Bar 8. VC (and CB once again after a rest in Bars 5-6) play small octave C up to Eb half notes up to (Bar 8) Gb half note down to Eb quarter note decrescendo (followed by a quarter rest). All four notes are played under the legato slur/umbrella. In Bar 9, violins & viole now play the reverse motion/direction of the figures for two bars. So we find, after an 8<sup>th</sup> rest, Eb 8<sup>th</sup> down to C 8<sup>th</sup> up to Eb 8<sup>th</sup>. After another 8<sup>th</sup> rest, repeat the figure, and repeat in Bar 10. In Bar 9, VC/CB continue on small octave C half note crescendo down to Great octave Bb half note down to (Bar 10) Gb half note decrescendo down to Eb half note. Note that once again we have the implied C half-dim 7<sup>th</sup> sequence (C-Eb-Gb-Bb).

In Bar 11, we now come to the 1:20 point in the dvd where we see Melanie's face. The instrumentation changes, but the pattern overall does not change. This time around, the vibe plays the half note patterns that the VC & CB played in the first ten bars while the harps play the 8<sup>th</sup> note repeat figures. So we find the vibe softly hitting *p* Line 1 F half note let vibrate up to Bb half note down to (Bar 12) F down to Db half notes. After an 8<sup>th</sup> rest, harp I plays *mf* small octave Db up to F down to Db 8ths (crossbeam connected) followed by an 8<sup>th</sup> rest and then another Db-F-Db 8<sup>th</sup> note figure. Repeat in Bar 12. Harp II plays the same figures but an octave lower (Great octave register).

In Bar 13, the vibe strikes F# up to A half notes down to (Bar 14) F# down to D half notes. After an 8<sup>th</sup> rest, the harps play (in their respective registers) D-F#\_D 8<sup>th</sup> note figures as already described thru Bar 14. This time around, after an 8<sup>th</sup> rest, two bass clarinets and two Fags also join in, but playing staccato 8<sup>th</sup> notes. So bass clarinet I plays decrescendo Line 1 F#-F#-F# [written G#] staccato 8ths (crossbeam connected). After another 8<sup>th</sup> rest, it plays another set of F#-F#-F# staccato (dot above each note) 8ths decrescendo hairpin. Repeat next bar. Bass clarinet II plays the same F# note pattern but an octave lower (small octave register). Both Fags, however, play (after an 8<sup>th</sup> rest) *p* > D up to F# down to D legato (not staccato) 8ths followed by another 8<sup>th</sup> rest and then another D-F#-D legato 8ths. Repeat next bar.

In Bar 15, the vibe now strikes notes an octave higher. We find Line 2 F up to Bb half notes back down to (Bar 16) F down to Db half notes. The harps also play their 8<sup>th</sup> note figures a respective octave higher. We find harp I playing, after an 8<sup>th</sup> rest, Line 1 Db-F-Db 8<sup>th</sup> note figures thru Bar 16 (pattern as given in Bar 11), while harp II plays small octave Db-F-Db figures. Additionally we now hear the flutes, oboe, and English horn playing. They play Line 1 F up to Bb half notes crescendo back down to (Bar 16) F half note decrescendo down to Db quarter note (followed by a quarter rest). As a

transposing instrument, the English horn is written Line 2 C up to F down to (Bar 16) C again down to Line 1 Ab quarter note.

In Bar 17, the vibe strikes Line 2 C up to Eb half notes up to (Bar 18) Gb back down to Eb half notes. After an 8<sup>th</sup> rest, harp I (back to the bass clef) plays small octave C-Eb-C 8<sup>th</sup> notes (crossbeam connected) followed by another 8<sup>th</sup> rest and then another such three-note figure (repeat next bar). Harp II plays these figures an octave lower (Great octave register).

In Bar 19 (Melanie is already on the on the dock), the vibe strikes descending half notes starting Line 2 C to Line 1 Bb down to (Bar 20) Gb to Eb. After an 8<sup>th</sup> rest, the harps (in their respective registers) now play contrary motion figures of Eb down to C up to Eb 8ths thru Bar 20. Also the flutes, oboe, and English horn return playing descending half notes. Flutes and oboe play exactly as the vibe. The English horn, however, plays Line 1 C to small octave Bb to (Bar 20) small octave Gb [written Line 1 Db] half note (followed by a quarter rest).

Bars 21-22 = Bb min (Bb/Db/F) to D maj (D/F#/A). *Rall.*

Violins are soli in these two bars. Bar 1 is located at the 1:57 point on the dvd. Both violins I & II play < > Line 2 F/Bb/Line 3 Db/F half notes legato to F#/A/D/F# half notes. In Bar 22, they play the same notes but an octave lower (Line 1 F/Bb/Line 2 Db/F half notes to F#/A/D/F# half notes).

In Bar 23 (*a tempo*), we come to the 2:06 point of the dvd when Melanie sneaks into the Brenner house. Two trombones (in the “k” tenor clef) in cup mutes play soli for two bars and *molto tranquillo*. They play *pp* < small octave Bb and Line 1 F half notes up to Line 1 Db/Bb half notes back to (Bar 24) Bb/F half notes down to F/Db half notes decrescendo. All notes are played under the legato umbrella.

In Bars 25-26, the trumpets in cup mutes are soli. They play *pp* < Line 1 A/Line 2 F# half notes up to Line 2 D/A half notes back down to (Bar 26) A/F# half notes decrescendo down to F#/D (d’’) half notes.

In the next four bars, the *sords* horns are soli (but still play for two more bars). We find horns I & II playing Line 1 F [written Line 2 C] half note up to Bb [written F] half note back down to (Bar 28) F half note decrescendo down to Db [written Ab] half note (all four notes are played under the legato slur). Meanwhile horns III-IV play small octave Bb [written Line 1 F] up to Line 1 Db [written Ab] down to (Bar 28) small octave Bb half note down to F half note [written middle C].

[end session 10:57 pm]

[resume Saturday, June 14 at 8:31 pm]

In Bars 29-32, the divisi horns play ascending to descending a series of C half-dim 7<sup>th</sup> half note chord inversions. So we find the horns playing *p* < small octave Eb/Gb/Bb/middle C [written Bb/Db/F/G] half notes. Specifically, in playing this 1<sup>st</sup> inversion sequence, horn IV plays Eb; horn II plays Gb; horn III plays Bb [written F], and horn I plays C [written G]. Then the horns play up to the next inversion (2<sup>nd</sup> inv) of Gb/Bb/C/Eb half notes up to (Bar 30) the 3<sup>rd</sup> inversion sequence of Bb/C/Eb/Gb half notes back down to Gb/Bb/C/Eb half notes (Bar 30 is decrescendo). All four half note chords are played under the legato umbrella. In Bar 31, the horns play *p* > Eb/Gb/Bb/C half notes down to root position small octave C/Eb/Gb/Bb down to (Bar 32) Bb/C/Eb/Gb down to Gb/Bb/C/Eb half notes. Also in Bar 31, VC/CB join in to play *p* > descending half notes starting small octave C to Great octave Bb to (Bar 32) Gb down to Eb.

Bars 33-34 = Bb min to D maj

Divisi celli play *pp* < > small octave F/Bb half notes legato to F#/A half notes, while violas play Line 1 Db/F half notes to D/F# half notes. In Bar 34 (about the 2:48 point on the dvd), violins take over this pattern. Violins II play Line 1 F/Bb half notes to F#/A half notes, while violins I play Line 2 Db/F to D/F# half notes.

In Bar 35 (*piu mosso*), we come to new patterns as Melanie scurries off on the dock back to her outboard motor. Flutes and oboe play Line 2 F tenuto 8<sup>th</sup> down to Db 8<sup>th</sup> (crossbeam connected) followed by a quarter rest. Repeat same bar and repeat Bar 35 in the next four bars (thru Bar 40). The English horn/bass clarinets/Fags play on the 2<sup>nd</sup> and 4<sup>th</sup> beats. So the E.H., after a quarter rest, plays Line 1 Bb down to F staccato 8ths, followed by an other rest and then a repeat of Bb-F staccato 8ths (repeat thru Bar 40). The bass clarinets also play the same Line 1 staccato Bb-F 8<sup>th</sup> note pattern. The Fags play it on small octave Bb down to F staccato 8ths. Harp I plays *pp* descending 8<sup>th</sup> notes Line 3 F-Db-Line 2 Bb-F (crossbeam connected), repeated same bar. Repeat thru Bar 40. Harp II plays the same legato notes but an octave lower.

In Bar 36, viole play crescendo Line 1 Bb whole note legato to (Bar 37) A whole note decrescendo. In Bar 38, viole play crescendo Bb whole again down to (Bar 39) F whole note decrescendo.

In Bar 40, the flutes and oboe now play Line 2 tenuto F# down to D 8ths followed by a quarter rest. Repeat same bar and repeat next four bars (thru Bar 44). The E.H./bass clarinets/Fags play (as before) staccato 8ths on the 2<sup>nd</sup> and 4<sup>th</sup> beats. So, after a quarter rest, the English horn plays Line 1 A down to F# [written Line 2 E-C#] 8ths followed by another quarter rest and another A-F# staccato 8ths figure (crossbeam connected). Repeat next four bars. The bass clarinets play similarly [but written B-G#]. Fags play the pattern in the small octave register. Harp I plays descending 8ths Line 3 F#-D-Line 2 A-F#, repeated same bar, and repeat next four bars. Harp II plays this pattern an octave lower.

[end session 11:15 pm]

[resume Father's Day, June 15 at 10:10 am]

In Bar 41, the violas play crescendo Line 3 D whole note legato to C# whole note decrescendo, and then (in Bar 43) D whole note crescendo down to (Bar 44) A whole note decrescendo. VC also play as the violas but an octave lower (Line 2 D to C#, and then D down to small octave A whole notes).

Bars 45-48 = Bars 35-38.

The difference is that the viole play other whole notes in Bars 48-49. So we find in Bar 46 (as in Bar 36) Line 1 Bb whole note to (Bar 47) A whole note down to (Bar 48) F whole note decrescendo down to (Bar 49) Db whole note.

In Bar 49 (while the viole play the Line 1 Db whole note), the woodwinds are now silent (*tacet al fine*). Instead the vib sounds Line 2 F whole note let vibrate. Moreover the harps play contrary motion crescendo 8<sup>th</sup> note figures. Harp I plays Line 1 F-Bb-Line 2 Db-F 8ths (crossbeam connected figure) up to Bb-Line 3 Db-F-Bb 8ths (crossbeam connected). Harp II plays descending 8<sup>th</sup> notes starting Line 2 F-Db-Line 1 Bb-F down to Db-small octave Bb-F-Db.

In Bars 50-51, the harps play a two-bar arpeggio pattern repeated in Bars 52-53. So we find harp I playing *p* descending 8<sup>th</sup> note figures starting Line 4 C-Bb-Gb-Eb (C half-dim 7<sup>th</sup>) down to Line 3 C-Bb-Gb-Eb to (Bar 51) ascending 8<sup>th</sup> notes Line 2 C-Eb-

Gb-Bb up to Line 3 C-Eb-Gb-Bb. Repeat Bars 50-51 in the next two bars. Harp II plays contrary motion 8<sup>th</sup> note figures. So we find small octave Eb-Gb-Bb-C (c') to Line 1 Eb-Gb-Bb-C (c'') up to (Bar 51) descending 8ths Line 2 Eb-C-Line 1 Bb-Gb down to Eb-C-Bb-Gb (small octave G-flat). Repeat these bars in Bars 52-53.

Back in Bar 50, the violins begin a four-bar series of whole notes. Violins I play crescendo Line 3 C whole note legato up to Eb whole notes, and then Gb whole note in Bar 52 decrescendo back down to Eb whole note. Violins II play the same notes but an octave register lower (Line 2 C to Eb to Gb back to Eb).

In Bar 54, harp I now plays the 8<sup>th</sup> note figures an octave lower (*loco*). So, without the *8va*, it plays descending 8<sup>th</sup> notes starting Line 3 C-Bb-Gb-Eb to Line 2 C-Bb-Gb-Eb down to (Bar 55) ascending 8<sup>th</sup> notes starting Line 1 (middle) C-Eb-Gb-Bb to Line 2 C-Eb-Gb-Bb. Repeat these bars in Bars 56-57. Harp I also plays its respective notes (as given in Bars 50-51) an octave lower starting on Great octave Eb-Gb-Bb-C (c), and so forth.

Violins I are now silent until end Bar 59, but violins II play crescendo descending whole notes starting Line 2 C to (Bar 55) Line 1 Bb down to (Bar 56) Gb decrescendo to (Bar 57) Eb. All notes are played under the legato umbrella. Violas also play the notes but an octave lower (middle C to small octave Bb-Gb-Eb whole notes). Moreover four horns (*senza sords*) also play the descending whole notes as violins I. So we find Line 2 C [written G above] down to (Bar 55) Line 1 Bb [written Line 2 F] down to (Bar 56) Gb [written Line 2 Db] down to (Bar 57) Eb [written Line 1 Bb].

Bar 58 = Bb min (Bb/Db/F) to D maj (D/F#/A). *Rall.*

At the 3:55 point on the dvd we come to the scene where (as written on the cue) "Mitch sees Melanie." You will see that Melanie is out on the water on her rented boat (outboard motor not yet running of course) and from her perspective we see Mitch in the distance on land covering his eyebrows against glare to see Melanie. It is at this exact point that the vibe sounds two half note triads. So we find Line 1 Bb/Line 2 Db/F half notes let vibrate curve lines extending out, and then A/D/F# (D maj 2<sup>nd</sup> inversion) half notes let vibrate.

Bar 59 = Bb min to D maj.

The violins are soli in this end bar to play the same tonalities. So we find Violins II playing crescendo Line 2 [but written Line 1 with the *8va* ottava above] F/Bb half notes legato to F#/A half notes decrescendo and held fermata. Violins I play Line 3 [but written Line 2 with the ottava] Db/F half notes to D/F# half notes held fermata.

End of cue. [Note: Immediately after this point, Melanie starts her noisy engine and rushes back to Bodega Bay. Mitch runs to his car and races after her (along the coastal road, *not* on the water!). I was tempted to write a cue during this brief "chase" scene, but decided against it since nearly three & a half minutes of music had just finished, and it was best to not fight against the outboard motor noise and also to keep the music off until the upcoming gull attack scene. At this writing, I still have not written the music (cue VI), undecided as to how to best approach it, although I have written most of the three cues following. So I will skip now to cue VII...]

[Note: The following cue VI was started Thursday, June 19 at 10 pm. The passages of cues V and VII just prior and after were written June 15]

VI “The Gull Attack” *Molto Agitato* in Cut time, 18 bars, 1:20.

Instrumentation: 4 horns, 3 trumpets, 3 Pos, chimes, vibe, 2 harps, large & medium susp cymbals, muted strings. Dvd location: Chapter 4 at 5:23; ending at 6:43. Scene: a single gull suddenly attacks Melanie on the boat with a passing peck to the head! [Note: This cue is somewhat atypical of the rest of the score (and anticipating the unfinished cues), experimental and playful in nature, but still keeping with the overall structure, including a dissonant variation of the “delivery motif.” The cue is dominated by the “devil’s intervals” (tritones) to impart clear dissonance.

Just as the gull swipes at Melanie, the trumpets play *rinforzando* 8<sup>th</sup> notes Line 2 F# down to C up to E (this E note is also tenuto as well as *rinforzando*) down to Bb. As a transposing instrument, these notes are *written* as G#-D-F#-C. Repeat the four-note figure in the same bar. After a quarter rest in Bar 1, stopped horns I & II (with the + sign above the notes) play small octave Bb/Line 1 E [written Line 1 F/B] quarter notes *sff*. After another quarter rest, the horns repeat these stopped notes. After a quarter rest in Bar 1, chimes strike forte Line 2 E down to Line 1 Bb 8<sup>th</sup> notes, followed by another quarter rest and then another E-Bb *rinforzando* 8<sup>th</sup> note figure.

In Bar 2, the Pos (in the “k” tenor clef) now take over the pattern played by the trumpets in Bar 1. So we find Line 1 F# *rinforzando* 8<sup>th</sup> down to middle C *rinforzando* 8<sup>th</sup> up to E tenuto and *rinforzando* 8<sup>th</sup> down to small octave Bb *rinforzando* 8<sup>th</sup> (crossbeam connected notes). Repeat the figure notes in the second half of the bar. After a quarter rest, muted horns III-IV play *sff* on the same Bb/E quarter notes (see horns I & II in Bar 1) on the 2<sup>nd</sup> and 4<sup>th</sup> beats. After a quarter rest, the vibe now plays the same notes and pattern as the chimes in Bar 1. The harps also now play the same pattern but harp II plays an octave lower on Line 1 E down to small octave Bb 8<sup>th</sup> notes.

[Resumed writing on this cue Wednesday late afternoon, July 16<sup>th</sup>.]

Bar 3 is the timing when Melanie looks at the bloodstains on her gloved hand. Strings are soli in Bars 3 & 4 (Bar 4 repeating Bar 3). So we find violins I playing Line 2 C quarter note with the gliss line (portamento if you wish!) crescendo up to F# *rinforzando* 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then we find Line 1 Bb quarter note with the gliss line crescendo up to E *rinforzando* 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Violins II are *col I*. Viole are *pizz* on 8<sup>th</sup> notes Line 1 F# down to middle C up to F# again down to middle C (crossbeam connected notes). Then the viola splay E down to Bb up to Eb down to Bb. Repeat next bar. VC and CB play small octave C quarter note up to (not a gliss) F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), and then Bb quarter note up to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next bar.

In Bar 5 (*meno mosso*), violins I play Line 2 C/F# whole notes bowed trem *sfp* while violins II play Bb/E whole notes bowed trem (three short slanted lines underneath the notes). Viole are fingered trem on half notes middle C up to E (repeated the figure in the same bar). After a quarter rest, VC/CB play descending quarter notes small octave F#-E-C to (Bar 6) Great octave Bb whole note decrescendo. Also in Bar 5, open and stopped horns top staff (technically horns I & III in terms of how the notes are spaced-written) play Line 1 C/F# [written Line 1 G/Line 2 C#] whole notes, while bottom staff horns play *sfp* on Bb/G whole notes. Two trumpets play Line 2 C/F# [written D/G#] *rinforzando* 8<sup>th</sup> notes followed by an 8<sup>th</sup>/quarter/half rests. Pos play small octave E/Gb *rinforzando* 8ths (followed by rests).



In the next five bars, harps and susp cymbals are essentially soli (especially in Bars 7-8). The harps are set in the key signature of Bb min (5 flats or Bb-Eb-Ab-Db-Gb). Harp I plays descending to ascending glissandi while harp II plays contrary motion glisses (rising to falling). If the photo jpeg is functional on this site, you'll be able to see the setup visually (you can also email me and I'll send you the jpeg).

So we find harp I playing Line 2 Bb 32<sup>nd</sup> note (stem flags pointing downward in a slanted fashion) with the wavy gliss line down to (Bar 7, bass clef) Great octave Db 32<sup>nd</sup> note (stem flags extending upward) with the gliss line up to (Bar 8, treble clef) Line 2 Bb note again, down to Great octave Db in Bar 9 up to (Bar 10, treble clef) down to (bass clef) small octave Db note on the third beat (followed by a quarter rest). Harp II plays contrary motion. So we find Great octave Db 32<sup>nd</sup> note with the wavy gliss line up to (Bar 7) Line 2 Bb notes (and so forth).

The large susp cymbal is whole note trem softly with two sets of crescendo-decrescendo hairpins (< > < >). After a half rest, the medium susp cymbal plays a half note trem < > tied to half note trem next bar (also crescendo-decrescendo), followed by a half rest. After a half rest in Bar 7, the large susp cymbal plays a half note trem tied to half note next bar (followed by a half rest). In Bar 8, the medium susp cymbal plays a whole note trem. In Bar 9, the large cymbal plays a whole note trem while (after a half rest) the medium cymbal plays a half note trem tied to a half note trem in Bar 10 (followed by a half rest). After a half rest in Bar 10, the large cymbal plays a half note trem.

After a half rest in Bar 9, we come to the scene where Melanie is dizzy climbing up the dock ladder. Once again I included the cup-muted trombone glisses (but this time not for a comedic effect as in "The Car Ride" cue when the love birds in the cage were swaying). So we find Great octave Bb/small octave Db/F 32<sup>nd</sup> notes with the gliss lines up to small octave Bb/Line 1 Db/F 32<sup>nd</sup> notes. So during that half-bar duration (2<sup>nd</sup> half of Bar 9) we have the ascending gliss effect. After a quarter rest in Bar 10, the Pos then play the descending gliss effects during beats two and three (followed by a quarter rest). Also in Bar 9, incidentally (after a half rest), the vive softly strikes Line 1 Bb/Line 2 Db/F half notes let vibrate.

In Bar 11, we begin once again the "delivery motif" but in a highly dissonant mode as Mitch and dazed Melanie walk up to the Bodega Bay Restaurant. The celli (VC) play small octave C half note up a tritone distance to F# half note crescendo down to (Bar 12) C half note down to Great octave Bb half note decrescendo. After a half rest in Bar 12, the CB also play for extra emphasis that Bb half note. After an 8<sup>th</sup> rest in Bar 11, both violins I & II play Line 1 Bb tenuto 8<sup>th</sup> up to rinforzando staccato E 8<sup>th</sup> down to Bb staccato 8<sup>th</sup>. Repeat the pattern in the second half of the bar, and repeat in Bar 12. Viole play the same notes and pattern but an octave lower.

In Bar 13, VC play small octave C half note up to F# half note crescendo back down to (Bar 14) C half note down to Great octave F# half note decrescendo (the CB also play that F# half note). After an 8<sup>th</sup> rest, violins reverse the direction of the previous pattern. So we see Line 2 E down to Line 1 Bb back up to E 8ths. Repeat the pattern in the second half of the bar, and repeat in Bar 14. Violas play the notes and pattern an octave lower.

In Bar 15, *nat* horns (no longer stopped or muted) Line 1 C/E [written G/B] half notes *pp* < to small octave Bb and Line 1 F# [written F/C#] half notes decrescendo. Pos

(in the “k” tenor clef) play Line 1 C/E half notes to Bb/F# half notes. In Bar 16, the Pos repeat Bar 15 (while horns do not), and trumpets now add their uniqueness to the blend with Line 2 C/E [written D/F#] half notes legato to Bb/F# [written C/G#] half notes. Also in Bar 16, violins II play *pp* < > and *non vibrato* (or *senza vibrato* if you prefer) Line 2 C/E half notes to Bb/F# half notes (repeated next bar). Viole play the same but an octave lower (Line 1). VC play small octave C to Bb half notes. After a half rest, CB play the same Great octave Bb half note.

In Bar 17, violins I play Line 3 C/E half notes to Bb/F# half notes. Viole (now in the treble clef) play the same but an octave lower (Line 2 primarily). After a half rest, celli play small octave Bb half note (the CB does not). The brass are silent in this bar and end Bar 18.

In Bar 18, violins I play Line 3 C/E whole notes held fermata and decrescendo while violins II play an octave lower register on Line 2 C/E whole notes, and viole (back to standard alto clef) play Line 1 C/E whole notes held fermata. VC/CB are silent (whole note rest held fermata). The vibist softly strikes *pp* Line 2 C/E whole notes held fermata.

VII “Migrating” *Moderato* in C time, 15 bars, 1:04. Instrumentation: Chimes, vibrate, violins I & II. Dvd location: start Chapter 5 at 2:32, while the end point is Chapter 6 at 0:56. Scene: Annie Hayworth (played by Suzanne Pleshette) looks up at the birds in the sky and comments if they ever stop migrating. The scene then dissolves to early evening/late twilight of Melanie (via sports car this time!) going to Lydia’s house for invited dinner. She sees Mitch, Cathy, and Lydia walking towards her from the barn (checking out why the chickens weren’t eating the new feed). This is a very simple cue, rather “neutral” in character to set the leisurely mood of the scene. Once again we start with the B-flat minor tonality (“B” for “birds”!).

Bars 1-2 = Bb min (Bb/Db/F)

Violins I (muted) play *pp* Line 2 Bb/Line 3 Db/F whole notes. After a quarter rest, chimes softly strike *p* Line 1 Bb quarter note up to Line 2 Db quarter note, and then back down to Bb quarter note. In Bar 2, violins I are silent for this bar but violins II (also *sords*) play *pp* on the octave lower Bb minor triad (but this time on dotted half notes for this bar and all subsequent even-numbered bars). So we find Line 1 Bb/Line 2 Db/F dotted half notes played *pp*. After a quarter rest, the vibrate now plays (while the chimes are silent for this bar). So we have the vibrate softly striking *p* on Line 2 F down to Db up to F quarter notes. With violins II ending their sounds at the end of beat three, you now only hear the vibrate sounding that 4<sup>th</sup> beat F quarter note.

Bars 3-4 = Ab min (Ab/Cb/Eb)

Violins I return to play Line 2 Ab/Line 3 Cb/Eb whole notes. After a quarter rest, the chimes play Line 1 Ab up to Line 2 Cb back down to Ab quarter notes. In Bar 4, violins II play Line 1 Ab/Line 2 Cb/Eb dotted half notes. After a quarter rest, the vibrate sound Line 2 Eb down to Cb up to Eb quarter notes.

Bars 5-6 = F# min (F#/A/C#)

Violins I return to play Line 2 F#/A/Line 3 C# whole notes. After a quarter rest, the chimes return to sound Line 1 F# up to A back to F# quarter notes. In Bar 6, violins II play Line 1 F#/A/Line 2 C# dotted half notes. After a quarter rest, the vibrate softly strikes Line 2 C# down to Line 1 A back up to C# quarter notes.

Bars 7-8 = E min (E/G/B)

Violins I play Line 2 E/G/B whole notes. After a quarter rest, chimes sound Line 1 E up to G down to E quarter notes. In Bar 8, violins II play Line 1 E/G/B dotted half notes. After a quarter rest, the vibe sounds Line 1 B down to G up to B quarter notes.

Bars 9-10 = D min (D/F/A)

Violins I play Line 2 D/F/A whole notes. After a quarter rest, the chimes play Line 1 D-F-A quarter notes. In Bar 10, violins II play the Line 1 D/F/A dotted half note triad. After a quarter rest, the vibe sounds Line 1 A down to F up to A quarter notes.

Bars 11-12 = C min (C/Eb/G)

Violins I play Line 2 C/Eb/G whole notes. After a quarter rest, the chimes sound middle C up to Eb back to C quarter notes. In Bar 12, violins II play middle C/Eb/G dotted half notes. After a quarter rest, the vibe sounds G down to Eb back up to G quarter notes.

Bar 13 = Bb min

Violins I are soli here playing Line 2 F/Bb/Line 3 Db/F whole notes.

Bar 14 = C min

Violins I are silent but violins II again play middle C/Eb/G dotted half notes. After a quarter rest, the vibe again plays Line 1 G down to Eb up to G quarter notes (as in Bar 12).

Bar 15 = Bb min

Violins I are soli again in this end bar playing, once again, Line 2 F/Bb/Line 3 Db/F whole notes but now decrescendo and held fermata.

End of cue. At about this point, Cathy has already seen Melanie on the porch and asked “Miss Daniels?” and promptly runs up the stairs to give Melanie a big hug, thanking her for the gift of love birds. There will be a long period after this without music (nearly 14 minutes) until we come to “The Door” cue at Annie’s house.

VIII “The Door” *Moderato* in C time, 3 bars, :16. Instrumentation: Chimes, muted strings. Dvd location: start Chapter 7 at 6:31. Scene: Annie hears an apparent knock on her door. She and Melanie go to see whom it is. What they see is a dead gull at the door. [Note: This scene humorously reminds me of that very funny old *Saturday Night Live* skit parodying Spielberg’s *Jaws*. There you have a woman hearing a knock on her apartment door, asking “Who is it?” The voice in the hallway behind the door says various things like “Western Union man” and so forth. Finally she opens the door and a big shark head comes thru and gobbles her up! Imagine a huge vulture coming thru when Annie opens the door and biting her!]

In Bar 1, the chimes strike *p* on Line 2 F whole note let vibrate. Violins I play *pp* < > Line 1 (viola an octave lower on small octave) Bb legato to Ab quarter notes, and then Eb legato and decrescendo to D quarter notes (all four notes played under the slur/phrase/curve line). In Bar 2, violins I and viola continue on G# to F# quarter notes, and then middle C# (small octave for violas) to C quarter notes. Violins II play middle Cb whole note down to (Bar 2) A whole note. Divisi celli play crescendo Great octave Ab/small octave Eb half notes legato down to Great octave F/Ab half notes decrescendo. In Bar 2, VC continue on F#/C# half notes down to D#/F# half notes.

In end Bar 3, the chimes sound *pp* on Line 1 F whole note held fermata. Violins I play Line 1 F whole note decrescendo and held fermata, while violins II play Line 1 Db whole note. Violas play small octave Db/A whole notes held fermata. VC play Great octave Db/A whole notes held fermata. Combined we have the Db aug (Db/F/A) tonality. What you have is a consistent interval relationship in the first two bars. The celli Ab/Eb dyad in Bar 1 is the P5 interval, just as the celli F#/C# dyad in Bar 2. The celli F/Ab dyad is the m3 interval in Bar 1, just as the celli D#/F# interval in Bar 2. Combined with the Cb whole note in Bar 1 (played by violins II), we find in essence the Ab min (Ab/Cb/Eb) tonality to the F dim (F/Ab/Cb) tonality. Combined with the small octave A whole note (played by violins II) in Bar 2, we have the F# min (F#/A/C#) tonality to the D# dim (D#/F/A) tonality. In the second half of Bar 1, the melody line (viola and violins I) plays Line 1 Eb to D quarter notes. The passing tonality with the Eb note (combined with the F/Ab/Cb) notes is that of the F half-diminished 7<sup>th</sup> (F/Ab/Cb/Eb). The passing tonality with the final D quarter note is that of the D dim 7<sup>th</sup> (D/F/Ab/Cb). Similarly, in the second half of Bar 2, the melody line plays C# to C quarter notes. The passing tonality with the C# note (combined with E#.F#/A) is that of the D# half-dim 7<sup>th</sup> (D#/F#/A/C#). The passing tonality with the C note (also combined with D#/F#/A) is the D# dim 7<sup>th</sup> (D#/F#/A/C). The key is consistency or intended design.

End of cue. There is a very slight silence in the music (no segue) as the scene fades from Annie's door to next late morning or early afternoon (Sunday) scene at Lydia's place during Cathy's birthday party with the other kids. As the fade-in is about halfway finished to the day scene, the music for the next cue commence.

IX "The Bluff (Pastorale)" *Lento assai e tranquillo* in C time, 49 bars, 3:51. Dvd location: Chapter 8 starting at :01. Scene: The M & M's (Mitch & Melanie) slowly walk up the sandy path to the bluff overlooking the house and low-tide bay. At the :49 point the dialog commences. This scene is the only one in the movie that lends itself to the Herrmann "romantic"/lyrical mode or "love scene" treatment.

Violins I play the melody line *p dolce* thru Bar 10. We find (played crescendo) descending quarter notes Line 2 Ab-Gb-F down to "3" bracketed triplet value C quarter note to triplet value Db 8<sup>th</sup> up to (Bar 2) F "3" triplet value quarter note to Eb triplet value 8<sup>th</sup> down to Line 1 Bb half note decrescendo. These eight notes are played under the legato umbrella.

Violins II play Line 1 F whole note crescendo to (Bar 2) Eb dotted half note decrescendo (followed by a quarter rest). Violas play small octave Db/F whole notes legato to (Bar 2) C/Eb dotted half notes decrescendo (followed by a quarter rest). VC play Great octave Ab/small octave Db whole notes to (Bar 2) Gb/C dotted half notes (followed by a quarter rest). CB are silent until Bar 6.

At the end of Bar 2, violins I continue the melody line on Line 2 C quarter note crescendo up to (Bar 3) "3" triplet value Eb quarter note to triplet value Db 8<sup>th</sup> down to Line 1 Ab half note decrescendo. These four notes are played under the phrase umbrella. Violins II play Line 1 Ab dotted half note decrescendo (followed by a quarter rest). Viola play small octave F/Ab dotted half notes, and VC play small octave Db/F dotted half notes (followed by a quarter rest).

At the end of Bar 3, violins I continue the melody line on "3" triplet value Gb quarter note to F 8<sup>th</sup> crescendo to (Bar 4) same Line 1 F quarter note to Eb half note

decrecendo (these four notes are under the legato umbrella). Then they play “3” triplet value F-Ab-Gb 8<sup>th</sup> notes (crossbeam connected) crescendo to (Bar 5) A quarter note to Eb half note decrecendo (legato umbrella for these five notes). Back in Bar 4, violins II play middle (Line 1) whole note crescendo up to (Bar 5) Eb dotted half note decrecendo (followed by a quarter rest). Violas play small octave C/Gb whole notes legato up to (Bar 5) Eb/middle C dotted half notes (followed by a quarter rest). Celli play small octave C/Eb whole notes crescendo up to (Bar 5) Eb/Gb dotted half notes decrecendo (followed by a quarter rest).

At the end of Bar 5, violins I continue the melody line on “3” triplet value middle C down to small octave Bb back to C 8ths (crossbeam connected) down to (Bar 6) G quarter note to Ab half note decrecendo (legato umbrella for these five notes). Violins II play small octave G quarter note to Ab half note (as violins I), followed by a quarter rest (unlike violins I as I’ll describe shortly). Violas play small octave Db/F dotted half notes decrecendo (followed by a quarter rest). VC play Great octave Ab and small octave Db dotted half notes (followed by a quarter rest). CB make their aural appearance playing Great octave Db/Ab dotted half notes (followed by a quarter rest). [Note: this exact point on the Markus synth recording is particularly deep and resonant and satisfying]

At the end of Bar 6, violins I continue the melody with the start of an escalating pattern. We find “3” triplet value Line 1 G quarter note to Ab 8<sup>th</sup> up to (Bar 7) Line 2 C quarter note crescendo to Line 1 Bb half note decrecendo (these four notes are under the legato umbrella). Then they play Line 1 Gb quarter note crescendo leaping up to (Bar 8) Line 2 Eb quarter note to Db half notes (legato umbrella). Back in Bar 7, violins II Line 1 C/Gb whole notes crescendo up to (Bar 8) Db/Ab dotted half notes decrecendo (followed by a quarter rest). Violas play small octave Eb/Gb whole notes to (Bar 8) F/Ab dotted half notes (followed by a quarter rest). Both VC/CB play small octave C whole note up to (Bar 8) Db dotted half notes (followed by a quarter rest).

At the end of Bar 8, violins I play “3” triplet value Line 2 C quarter note to D 8<sup>th</sup> up to (Bar 9) Ab quarter note to Gb half note (legato umbrella) to F-Gb 8<sup>th</sup> notes up to (Bar 10) Line 3 Eb quarter note to Db half note (followed by a quarter rest). In Bar 9, violins II play Line 1 Eb/Line 2 C whole notes up to (Bar 10) Ab/F dotted half notes (followed by a quarter rest). Violas play Gb/middle C whole notes to (Bar 10) Line 1 Db/F dotted half notes, while celli play small octave Eb/Gb whole notes to (Bar 10) Ab/Line 1 Db dotted half notes (followed by a quarter rest). CB are silent. Bar 10 war *Rall.*

After a half and quarter rest in Bar 10, the *solo* oboe starts to play the melody line sequence. So we find the oboe playing *p dolce* < Line 2 C-Eb quarter notes to (Bar 11, *a tempo*) the same melody line and register as violins I played in Bar 1. Bar 12 also repeats Bar 2 of the violins, and also Bar 13 repeats most of Bar 3. However, a change in register occurs at the end of Bar 13 with the oboe playing “3” triplet value Line 2 (not Line 1 for violins I in Bar 3) Gb quarter note to F 8<sup>th</sup>.

Back in Bar 11, clarinets play crescendo small octave F/Ab/Line 1 Db/F whole notes to (Bar 12) Eb/Gb/C/Eb dotted half notes (followed by a quarter rest). The bass clarinet plays small octave Ab [written Bb] whole note to (Bar 12) Gb dotted half note decrecendo (followed by a quarter rest). The flute plays Line 1 Db/F whole notes legato to unison Eb dotted half notes decrecendo (followed by a quarter rest). Harp I plays rising to falling “3” triplet 8<sup>th</sup> note figures in, convenience’s sake, the key signature of Db

maj/Bb min (5 flats or Bb-Eb-Ab-Db-Gb). So we find the harp playing *p* Great octave Db-Ab-small octave Db 8ths (crossbeam connected) up to F-Ab-Line 1 Db triplet value 8ths up to descending F-Db-small octave Ab 8ths down to F-Db-Ab 8ths. In Bar 12, the harp plays ascending 8<sup>th</sup> note figures Gb-C-Eb up to Gb-Bb-C up to descending Eb-C-Bb down to Gb-Eb-C.

In Bar 13, flutes play F/Ab dotted half notes decrescendo (followed by a quarter rest). Clarinets play F/Ab/Db/D dotted half notes (followed by a quarter rest). The bass clarinet plays small octave Ab dotted half note. The harp plays ascending 8<sup>th</sup> note triplet figures Great octave Db-Ab-small octave Db up to F-Ab-Db up to Line 1 stand alone F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

[end session 10:30 pm]

[resume Monday, June 16, 7:07 pm. "Wagon Girls" episode of *Gunsmoke* on tv now on the Westerns Channel, music by Fred Steiner]

In Bar 14, the oboe continues the melody line on Line 2 F quarter note to Eb half note (end of four note phrase) to "3" triplet value 8<sup>th</sup> notes F-Ab-Gb (crossbeam connected) to (Bar 15) F quarter note to Eb half note (end of five-note legato phrase) down to C-Bb-C "3" triplet 8ths down to (Bar 16) Line 1 G quarter note to Ab half note (followed by a quarter rest).

Back in Bar 14, flutes play Ab/C (c<sup>''</sup>) whole notes legato to (Bar 15) Line 1 Eb/Gb dotted half notes (followed by a quarter rest). In Bar 16, the flutes play Db/F dotted half notes (followed by a quarter rest). Clarinets play Line 1 C/Eb/Gb/C whole notes legato to (Bar 15) small octave Gb/middle C/Eb/Gb dotted half notes decrescendo (followed by a quarter rest). In Bar 16, clarinets IV-III-II play Ab/Db/F dotted half notes (followed by a quarter rest). The bass clarinet plays Line 1 Eb whole note legato to middle C dotted half note (quarter rest following) and then Db dotted half note in Bar 16 (followed by a quarter rest).

Back in Bar 14, the harp plays ascending "3" triplet 8<sup>th</sup> notes starting Great octave Gb-small octave C-Eb up to Gb/middle C-Eb up to descending Gb-Eb-C down to Gb-Eb-C (all notes played under the legato slur). In Bar 15, the harp plays ascending Great octave Gb-small octave C-Eb up to Gb-middle C-Eb up to stand alone Gb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). In bar 16, the harp plays ascending 8ths starting Great octave Db-Ab-Db to F-Ab-Db up to stand alone Line 1 F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

After a half and quarter rest in Bar 16, solo horns I & II play small octave G-Ab [written Line 1 D-Eb] 8<sup>th</sup> notes (crossbeam connected) up to (Bar 17) middle C [written G] quarter note to Bb half note [written F] followed by a quarter rest. In Bar 17, the strings play dotted half notes in the C dim tonality (C/Eb/Gb) but with the Bb half note played by the horns we have the C half-dim 7<sup>th</sup> again (C/Eb/Gb/Bb). So we find violins I playing Line 1 Gb/Line 2 C dotted half notes decrescendo (followed by a quarter rest), while violins II play Line 1 Eb/Line 2 C notes, and viola play middle C. VC play small octave Eb/Gb dotted half notes while CB play small octave Eb (followed by a quarter rest).

At the end of Bar 17 (after a half and quarter rest) clarinet I is now solo in a response phrase following the solo horns. So we find Line 1 G-Ab [written A-Bb] 8<sup>th</sup> notes up to (Bar 18) Line 2 Eb [written F] quarter note to Db [written Eb] half note (followed by a quarter rest). The strings in Bar 18 play the Db major tonality (Db/F/Ab). So violins I play Line 1 F/Ab dotted half notes decrescendo (followed by a quarter rest)

while violins II play Db/Ab notes, and violas play small octave Ab. VC play small octave Db/F notes, and CB play small octave Db dotted half note (followed by a quarter rest).

At the end of Bar 18 horns I & II return to play middle C-Db [written G-Ab] 8<sup>th</sup> notes up to (Bar 19) Ab [written Line 2 Eb] quarter note to Gb [written Db] half note (followed by a quarter rest). In Bar 19, Fags (in the “k” tenor clef) also play Line 1 Ab quarter note to Gb half note decrescendo (followed by a quarter rest). Violas play Line 1 Eb dotted half note and VC play Gb/middle C dotted half notes (followed by a quarter rest).

After a half and quarter rest in Bar 19, violins I play Line 2 (violins I play Line 1) F-Gb quarter notes crescendo up to (Bar 20, *Rall*) Line 3 (Line 2 for violins II) Eb rinforzando quarter note to Db dotted half note decrescendo. The flutes are *col* violins I, and the oboe and clarinet I are *col* violins II. Fags play Line 1 Eb quarter note to Db dotted half note decrescendo. Violas play Line 1 Db/F whole note, and cello play Ab/Line 1 Db whole notes decrescendo.

In Bar 20, the harp is arpeggiando (vertical wavy line rolled chord) on Line 1 Db/F/Ab/Line 2 Db/F/Ab/Line 3 Db quarter notes. After a quarter rest, the harp plays “3” triplet value descending 8<sup>th</sup> note dyads Line 2 Db/F-Ab/Db-Line 1 F/Ab (crossbeam connected) down to (bottom staff) Line 1 Db/F-Ab/Db-small octave F/Ab 8<sup>th</sup> note dyads (crossbeam connected).

[end session 8:55 pm]

[Resume session Wednesday, July 16 at 7:10 pm]

In Bars 21 (*a tempo*) thru 26, horns are soli playing a variation of the Birthday Card motif (see cue IV). The tonal structure is exactly the same. We find natural horn I playing the “melody” line *p* < small octave Bb [written Line 1 F] legato up to Eb [written Bb] quarter notes, and then D [written A] quarter note legato down to small octave A [written Line 1 E] quarter note decrescendo. The bottom staff of horns II-III-IV play small octave Eb/G/Bb [written Bb/Line 1 D/F] half notes legato to D/F#/A [written A/middle C#/E] half notes decrescendo. As in the opening of “The Birthday Card,” this is the Eb major to D major tonalities.

In Bar 22, horn I plays small octave Ab [written Line 1 Eb] quarter note legato up to Line 1 Db [written Ab] quarter note down to middle (Line 1) C [written G] half note decrescendo. This is the point where there is a slight variation from Bar 2 the Birthday Card cue since here we have a C half note instead of C down to G quarter notes.

In Bar 23, horn I plays small octave F# up to B, and then Bb down to F quarter notes. Altri horns play B/D#/F# (B maj) half notes to Bb/D/F (Bb maj) half notes.

In Bar 24, horn I plays E up to A small octave register quarter notes to Ab half notes. Altri horns play A/C#/E (A maj) to Ab/C/Eb (Ab maj) half note triads.

In Bar 25, horn I plays Line 1 C [written G] quarter note up to F [written Line 2 C] quarter note crescendo, repeated again (decrescendo). Repeat in Bar 26. Altri horns II-III play A/C half notes to B/D quarter notes while horn IV plays small octave F [written middle C] dotted half note (followed by a quarter rest). Repeat next bar.

In Bar 27, violins return to play the melody line. Violins I play Line 2 F (violins II play an octave lower on Line 1 F) half note to Eb to Db quarter notes to (Bar 28) C quarter note to Line 1 Bb (small octave Bb for violins II) half note. These five notes are played under the legato umbrella. Then the violins play Line 1 F-Gb 8<sup>th</sup> notes. Back in Bar 27, after a quarter rest, violas play small octave F dotted half note crescendo and

legato to (Bar 28) Db dotted half note decrescendo (followed by a quarter rest). After a quarter rest, divisi celli play Great octave Ab/small octave Db dotted half notes to (Bar 28) F/Bb dotted half notes (followed by a quarter rest). In Bar 28, basses (CB) play Great octave Bb dotted half note (as also the top line of the celli), followed by a quarter rest.

The harp (only one harp needed in this cue) is in the key signature of Bb min (5 flats). The harpist plays *pp* ascending “3” triplet value quarter note figures starting Great octave Db-F-Db up to F-Ab-C up to (top staff) Line 1 F quarter note let vibrate (followed by a quarter rest). The vibre softly strikes *pp* Line 1 F whole note. Two horns (top staff) play Line 1 F [written Line 2 C] whole note crescendo down to (Bar 28) Db [written Ab] dotted half note decrescendo (followed by a quarter rest). In Bar 28, altri horns (bottom staff) plays small octave F/Bb [written middle C/F] dotted half notes (followed by a quarter rest). After a quarter rest, bassoons play Great octave Ab and small octave Db dotted half notes down to (Bar 28) F/Bb dotted half notes decrescendo (followed by a quarter rest). After a half and quarter rest in Bar 28, the flutes and oboe join in on the melody line playing Line 1 F-Gb 8<sup>th</sup> notes.

In Bar 29, the melody continues with violins I playing Line 3 F (Line 2 for the flutes and oboe) *rinforzando* half note to Eb to Db quarter notes to (Bar 30) C quarter note to Bb half note decrescendo (these five notes are under the legato slur). This is followed by a quarter rest for the flutes and oboe, but violins I (and II) continue the melody. Back in Bar 29, violins II play Line 1 Ab half note up to Line 2 Eb to Db quarter notes to (Bar 30) C quarter note to Bb half note. Then they play Line 2 (Line 3 for violins I) C-Db 8<sup>th</sup> notes up to (Bar 31) Eb dotted 8<sup>th</sup> to F 16<sup>th</sup> figure to Eb half note (these five notes under the phrase umbrella) down to Bb quarter note up to (Bar 32) Db dotted half note decrescendo (followed by a quarter rest).

Back in Bar 29, after a quarter rest, the violas play Line 1 F dotted half note crescendo and legato down to (Bar 30) Db dotted half note (followed by a quarter rest). In bar 31, violas play Line 1 Gb whole note and then Ab dotted half note in Bar 32 (followed by a quarter rest). Back in Bar 29, after a quarter rest, divisi celli play small octave Ab/Line 1 Db dotted half notes legato slur down to (Bar 30) F/Bb dotted half notes (followed by a quarter rest). In Bar 31 (now in the “k” tenor clef) the VC play middle C/Eb whole notes and then (in Bar 32) Db/F dotted half notes. In Bar 32, basses return to play small octave Ab dotted half note decrescendo, followed by a quarter rest.

Back in Bar 29, the vibre softly strikes Line 2 F whole note. The harp plays ascending “3” triplet value 8<sup>th</sup> note figures starting small octave Db-Ab-Db up to (top staff) Line 1 F-Ab-Db 8ths up to Line 2 F quarter note (followed by a quarter rest). After a quarter rest, the bass clarinet plays small octave F [written G] dotted half note legato to Bb [written middle C] dotted half note decrescendo (followed by a quarter rest). After a quarter rest, clarinet II plays Line 1 Db dotted half note tied to dotted half note next bar, while clarinet IV plays Ab to Bb dotted half notes. Meanwhile, clarinets I & II play Line 1 F dotted half note tied to dotted half note next bar.

In Bar 32, the harp plays “3” triplet value 8<sup>th</sup> notes starting Line 1 Db-Ab-Db up to F-Ab-Db up to Line 3 F quarter note (followed by a quarter rest). The horns play Ab/Db/F/Ab (Db maj tonality) dotted half notes decrescendo (followed by a quarter rest).

Clarinet I is truly *solo* for the next two bars playing the opening pastorale theme. So we find the clarinet playing *p* < Line 1 Ab-Gb-F quarter notes down to “3” triplet value C quarter note to Db triplet value 8<sup>th</sup> note up to (Bar 34) “3” triplet value F quarter



note to Eb 8<sup>th</sup> down to small octave Bb [written middle C] half note decrescendo (these eight notes are played under the legato/phrase umbrella). Then the clarinet begins a new (and concluding) phrase of middle C [written D] quarter note crescendo to (Bar 35) triplet value Eb quarter note to Db 8<sup>th</sup> down to small octave Ab half note decrescendo (followed by a quarter rest). At that quarter rest point, the bass clarinet takes over the melody line with the Gb-F 8<sup>th</sup> notes to (Bar 36) F quarter note to Eb dotted quarter note decrescendo (these four notes under the legato umbrella), and then F-Ab-Gb 8<sup>th</sup> notes (crossbeam connected) to (Bar 37) F quarter note to Eb dotted quarter note (end of five-note phrase) to F-Eb-F 8<sup>th</sup> notes crescendo to (Bar 38) middle C quarter note to Db half note decrescendo (followed by a quarter rest).

[end session 10:14 pm]

[resume session Thursday, July 17<sup>th</sup> at 5:50 pm]

Back in Bar 36, divisi violins I play crescendo on Line 1 C/Bb half notes legato up to Eb/Line 2 C half notes back down to (Bar 37) C/Bb half notes decrescendo tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rests). Violins II play Line 1 Eb half note to Gb half note back to (Bar 37) Eb half note tied to 8<sup>th</sup> note (followed by rests). Violas play small octave Gb half note up to middle C half note back to (Bar 37) Gb half note tied to 8<sup>th</sup> (followed by rests). VC/CB play small octave C whole note tied to half note and tied to 8<sup>th</sup> note in Bar 37 (followed by rests). After a quarter and 8<sup>th</sup> rest in Bar 37, the oboe plays a brief counter-melody response of Line 2 Eb up to Ab to Gb 8<sup>th</sup> notes (crossbeam connected) to F quarter note tied to quarter note next bar and then Eb dotted quarter note (followed by an 8<sup>th</sup> and quarter rest).

In Bar 38 (*Rall* for one bar), the conversation between Mitch and Melanie becomes more “serious.” Apparently Melanie has issues regarding her mother. So we find violins I & II playing Line 1 (middle) C quarter note to Db half note bowed trem and decrescendo (followed by a quarter rest). Violas play Line Db/F dotted half notes (followed by a quarter rest). VC play small octave Ab (CB play Great octave) Ab dotted half note (followed by a quarter rest). The harp is arpeggiando (vertical wavy line rolled chord) starting on Great octave Db/Ab/small octave Db/F dotted half notes on the bottom staff, and (on the top staff) Line 1 Db/F/Ab/Line 2 Db/F dotted half notes (followed by a quarter rest). The oboe plays Line 2 C quarter note to Db half note decrescendo (followed by a quarter rest). As given earlier, the bass clarinet concludes its solo passage on Line 1 C quarter note to Db half note (followed by a quarter rest). After a half and quarter rest, both top staff horns play crescendo and *p triste* middle C to Db [written G-Ab] 8<sup>th</sup> notes.

In Bar 39 (*a tempo* in  $\frac{3}{4}$  time), now all four horns conclude the two-bar phrase on middle C quarter note to Bb half note decrescendo. After a half rest, both Fags (in the tenor clef) now play the same two-bar phrase and register. Violins I play Line 2 Gb dotted half note tied to a half note next bar (decrescendo), followed by a quarter rest, while violins II play Line 2 Eb notes, and viole play middle C.

After a half rest in Bar 40, top staff horns only play Bb to C [written F-G] 8<sup>th</sup> notes to (Bar 41) Bb quarter notes (played by all four horns) to Ab half note decrescendo. After a half rest in Bar 41, the Fags (now in the standard bass clef) plays small octave Bb to middle C 8<sup>th</sup> notes to (Bar 42) Bb quarter note to Ab half note. Fags are tacet al fine at this point. Violins I play Line 2 Ab dotted half note tied to half note next bar (followed by a quarter rest), while violins II play F notes, and viole play Db notes in the pattern just given.

After a half rest in Bar 42, solo horn I begins to play a *triste e espr* solo passage thru Bar 45. So we find Line 1 Gb-F [written Line 2 Db-C] 8<sup>th</sup> notes to (Bar 43 back to C time) F quarter note to Eb dotted quarter note (these four notes are under the phrase mini umbrella). Then the horn plays F-Ab-Gb 8<sup>th</sup> notes (crossbeam connected) to (Bar 44) F quarter note to Eb dotted quarter note (end of five-note slur), and then F-Eb-F 8<sup>th</sup> notes down to (Bar 45) middle C quarter note to Db half note (followed by a quarter rest).

After a half and quarter rest in Bar 45, strings return to the end of the cue. Violins and viole play the melody line. We find violins I playing Line 2 (violins II & viole play Line 1) C to Db 8<sup>th</sup> notes crescendo to (Bar 46) F quarter note to Eb half note to F quarter note up to (Bar 47) Ab dotted half note decrescendo (all of these notes are under the phrase slur/curve line), followed by a quarter rest for violins II & viole. In Bar 46, VC play small octave Eb/Gb whole notes legato to (Bar 47) Db/F dotted half notes (followed by a quarter rest). CB play small octave C whole note down to (Bar 47) Ab dotted half note (followed by a quarter rest). At the end of Bar 47, violins I play Line 3 C-Db 8<sup>th</sup> notes crescendo up to (Bar 48) F (viole and violins II play Line 2 F) quarter note to Eb half note down to Line 2 Bb (Line 1 for viole & violins II) up to (end Bar 49) Db whole note held fermata and decrescendo. In Bar 48, VC (in the “k” tenor clef with the middle C placed on the second from the top line) play Line 1 Eb/Gb whole notes legato up to (Bar 49) F/Ab whole notes held fermata. CB play middle C to (Bar 49) Db whole note decrescendo and held fermata. Of course the cue ends on the Db maj tonality (Db/F/Ab).

End of cue as Mitch & Melanie walk most of the way back down the bluff path. The cut at 3:53 in Chapter 8 is the cut-off point for the music as well. The first mass attack (moderately) begins almost immediately. I have decided it is best not to compose music during the noisy mass attacks and also with the bird tonalities in effect. It is obvious that the same applied for the very noisy bird massing in the Main Title (and why I chose not to compose a Main Title). I think Herrmann would’ve done the same (at least for the Main Title and some of the mass attack scenes).

X “The Body” *Lento e ominoso* in C time, 38 bars, 1:55. Dvd Chapter 10, starting at :58. Scene: Lydia goes to neighbor Dan Fawcett’s place. After no response to her knocking and calls, she opens the screen door and enters the kitchen. Very soon she notices the broken coffee cups (at this point the music starts).

In Bar 1, VC & CB play *pp* Great octave F quarter note to “11” ascending run of 32<sup>nd</sup> notes (quarter note duration) crescendo of Gb-G-Ab-A-Bb-B-C-Db-D-Eb-E to small octave F half note tied to dotted half note in Bar 2 (followed by a quarter rest). Repeat Bars 1-2 in Bars 3-4, 5-6, and 7-8. The first run in Bar 1 loosely corresponds to that camera close-up emphasis of the broken coffee cups.

After a half and quarter rest in Bar 1, the vibe softly sounds *pp* Line 2 Gb quarter note to (Bar 2) F whole note let vibrate. Repeat in Bars 3-4. After a quarter rest in Bar 2, the chimes respond *pp* with Line 2 Gb quarter note to F half note. Repeat silent Bar 1 and active Bar 2 in Bars 3-4. Lydia slowly walks thru the corridor to the bedroom. Starting in Bar 5, the roles reverse so that, after a half and quarter rest, the chimes now sound the Gb quarter note to (Bar 6) F whole note. Repeat in Bars 7-8. After a quarter rest in Bar 6, the vibe plays Line 2 Gb quarter note to F half note. Repeat in Bar 8 (Bar 7 is silent). Bar 9 is *G.P.* or General Pause (silence). At this point Lydia has already entered Dan’s bedroom is great disarray with dead birds strewn about. She notices a bloodied leg.

She moves forward to take a closer look and sees Dan propped up against the wall with his horrible face. The camera moves in suddenly three times more closely starting at 1:45 ½ on the dvd. It is here that Bar 10 commences with the *con forza* brass announcement of terror. The music gives two quarter note duration flutter accentuations (for the first two sudden closer shots of Dead Dan), followed by a half note emphasis for the final horrifying close-up.

So we find the open top staff horns playing stopped ( + sign above the notes) Line 1 Gb [written Line 2 Db] acciaccatura (grace note) to stopped F [written C] quarter note *sfp* < *sff*. Play this grace note to quarter note pattern again (also *sfp* < *sff*), and then grace note to F half note (also *sfp* < *sff*). The bottom staff horns play the same notes and pattern except that they are *sords* (muted), not open and stopped. *Sords* trumpets (hard mutes) play Line 1 Gb acciaccatura to F quarter note (played 2X) to Gb grace note to F half note. Pos with hard mutes play the same pattern and notes but in the small octave register. The brass are silent in Bars 11-12.

Starting in Bar 11, we see Lydia frantically running down the corridor, dropping her purse in the process. The pizzicato strings are soli. Violins I pluck *ff* Line 2 Db up to F 8<sup>th</sup> notes (crossbeam connected) followed by two more such figures to extra emphasis *rinforzando* F# down to D 8<sup>th</sup> notes (crossbeam connected). Repeat next bar. Violins II pluck Line 1 F up to Bb 8ths played 3X to F# up to A *rinforzando* 8ths (repeat next bar). Divisi viole top line pluck Line 1 Db up to F 8<sup>th</sup> note figures (played 3X) to F# down to D *rinforzando* 8ths, while the bottom line plays small octave F up to Bb 8ths played 3X to F# up to A 8ths (repeated in Bar 12). After a half and quarter rest, VC pluck *pizz* and *sff* *rinforzando* small octave F# down to D 8<sup>th</sup> notes (repeated next bar). After a half and quarter rest, CB pluck Great octave F# up to A 8ths (repeated next bar).

The brass return in Bars 13-14. All horns are stopped on small octave F/Bb/Line 1 Db/F 8ths played 4X (crossbeam connected) with the 4<sup>th</sup> note tenuto. These figure notes are crescendo *sff* to the next four-note figure of F#/A/D/F# 8ths with the first note *rinforzando*. Repeat next bar. Specifically, then, horn I plays Line 1 F [written Line 2 C] to F# notes, or F-F-F-F 8ths (crossbeam connected) to F#-F#-F#-F# 8ths (crossbeam connected). Horn IV plays small octave F-F-F-F to F#-F#-F#-F#, and so forth. *Sords* Pos play staccato (dot over each note) notes on the first three notes and then tenuto on the 4<sup>th</sup> note of the first figure, followed by *rinforzando* notes on the first note of the second crossbeam connected figure to three staccato 8ths. Repeat next bar. Specifically we find Great octave Bb/Db/F notes in the first figure to A/D/F# in the second figure. So Pos I plays small octave F-F-F-F to F#-F#-F#-F#. Pos II plays small octave Db-Db-Db-Db to D-D-D-D 8ths. Pos III plays Great octave Bb-Bb-Bb-Bb to A-A-A-A 8ths. Repeat next bar. After a quarter and 8<sup>th</sup> rest, muted trumpets join in playing Line 1 Bb/Line 2 Db/F tenuto 8ths to the D maj figure notes. So trumpet I plays Line 2 stand alone F tenuto 8<sup>th</sup> to F#-F#-F#-F# 8ths (with the first F# being *rinforzando* for extra emphasis). Trumpet II plays Line 2 Db tenuto 8<sup>th</sup> to D-D-D-D 8ths. Trumpet III plays Line 1 Bb tenuto stand alone 8<sup>th</sup> to crossbeam connected A-A-A-A 8ths. Repeat next bar.

Pizzicato strings return in Bars 15-16 repeating Bars 11-12 but all notes played an octave higher register.

In Bars 17-18, the brass return playing the same pattern as in Bars 13-14 but with a primary change in the second 8<sup>th</sup> note figure. Stopped horns repeat the same first figure of F/Bb/Db/F 8<sup>th</sup> notes followed by Gb/A/C/Eb 8<sup>th</sup> notes played 4X (crossbeam

connected figure). Pos start off differently with higher register/inversion small octave F/Bb/Db 8ths played \$X (first three notes again being staccato) to Gb/A/C 8ths. After a quarter and 8<sup>th</sup> rest, trumpets play Bb/Db/F tenuto stand alone 8ths to A/C/Eb 8ths. Repeat next bar.

[end session 10:30 pm]...[resume session 5:15 pm Friday, July 18]

Strings return in Bars 19-20. They play the same notes as in Bar 11 but in a different pattern. Simply take the notes and pattern as given in beats 3 & 4 and insert them in the first two beats of Bar 18. Repeat the pattern in the same bar. So, for example, violins I pluck *pizz* Line 2 Db up to F 8<sup>th</sup> notes (crossbeam connected) to F# down to D rinforzando 8<sup>th</sup> notes. Repeat these notes in the second half of the bar. Repeat in Bar 20 but an octave higher. The VC, after a quarter rest, plays small octave F# down to D rinforzando-marked (> over notes) 8<sup>th</sup> notes. Repeat pattern in the same bar.

In Bar 21, we hear for the first time what I call the “Victory motif” (victory for the birds, that is!). Whereas previously we have heard a great deal of the Bb minor tonality due to the distressing effect of the activities of the birds from the perspective of human beings, this time we hear the B major tonality for the first two quarter note chords. Still we have “B” (or, tongue-in-cheek, “B” for “Birds”) whether B major or Bb minor. The brass return to play the theme (repeated in Bar 22).

So we find the stopped horns playing fortissimo (*ff*) B/D#/F#/B tenuto and stopped quarter notes followed by another such chord. Then the horns play *sff* Bb/D/G/Bb tenuto and stopped half notes. Repeat Bar 21 in Bar 22. Muted horns play in the same pattern on two D#/F#/B tenuto quarter notes to D/G/Bb tenuto half notes (repeated next bar). After a half rest, *sords* trombones (Pos) play *sff* and rinforzando small octave D/G/Bb half notes (G min 2<sup>nd</sup> inversion). Repeat next bar. Also heard with the Pos are the two harps in the key signature of G minor (2 flats). So, after a half rest in Bar 21, both harps play *ff* rising to falling glissandi starting on Great octave G 32<sup>nd</sup> note with the wavy gliss line up to (top staff) Line 4 G 32<sup>nd</sup> note [written Line 3 G with the *8va* ottava above] followed by a gliss line back down to the Great octave G note. This is in effect repeated in Bar 22 but played an octave lower. So, after a half rest, the harps play Contra-octave G gliss line up to Line 3 G back down to Contra-octave G.

In Bar 23, violins are fingered trem *mf* < > between Line 1 F# up to B half notes figure to the next figure of half notes G up to Bb. Repeat next bar. Violins II are fingered trem between small octave B up to Line 1 D# half notes, and then Bb up to D half notes. Repeat next bar. Violas are bowed trem small octave B half note *mf* < to Bb half note bowed trem decrescendo. VC/CB play (non-trem) Great octave B legato to Bb half notes (repeated next bar). The medium susp cymbal is trem a half note (followed by a half rest). After a half rest, the large cymbal is bowed trem half note. Repeat next bar.

The Victory motif returns in Bars 25-26 but in a different arrangement. This time only the Pos play the complete three-note theme along with the chimes. So trombones play *ff* D#/F#/B small octave register tenuto quarter notes (repeated on the second beat) followed by D/G/Bb tenuto half notes (repeat next bar). The chimes strike Line 1 B-B rinforzando quarter notes to Bb rinforzando half note (but *not* repeated in Bar 26). Instead, in Bar 26, the vibe with hard mallets plays two Line 2 D#/F#/B rinforzando quarter note chords to B/G/Bb half notes. After a half rest in Bar 25, *sords* (not open and stopped) horns play Bb/D/G/Bb tenuto half notes (repeated next bar). Trumpets, after a half rest, play Line 1 D/G/Bb tenuto half notes (repeated next bar). Also after a half rest,

the harps now play descending to ascending glissandi starting from Line 4 G down to Great octave G up to Line 4 G. In Bar 26, after a half rest, the harps play the pattern an octave lower (Line 3 down to Contra-octave up to Line 3).

Bar 27 repeats Bar 23.

In Bar 28, the strings repeat Bar 23 but an octave higher register. So violins I are fingered trem between Line 2 F# up to B half notes, and then G to Bb. Etc.

[end session 10:30 pm]

[resume Saturday, July 19 at 9:32 pm]

In Bars 29-30, the harps are soli are for these two bars (but continue on thru Bar 36, and returning in end Bar 38). Harp I (bass clef) plays *p* small octave Db up to F 8<sup>th</sup> notes (crossbeam connected) to F# down to D 8ths (crossbeam connected). Repeat these two crossbeam connected note figures in the same bar, and repeat in Bar 30.

Harp II plays Great octave F up to Bb 8ths notes and then back down to now play F# up to A 8ths (repeat figures in the same bar and repeat next bar).

In Bar 31, harp I (now treble clef) plays Line 1 Db-F to F#-D 8<sup>th</sup> note figures (repeated same bar and in Bar 32). Harp II also plays an octave higher of small octave D-Bb to F#-A 8ths. Violins II also join in on this pattern plucking *pizz* Line 1 (as harp I) Db-F to F#-D 8ths (repeated same bar and in Bar 32). Viole pluck pizzicato on small octave (as harp II) F-Bb to F#-A 8ths in the pattern given. Note that the music is now played *mf* for further intensity.

The pattern intensifies as pizzicato violins I are added in the mix starting in Bar 33. So we find violins I and harp I playing Line 2 Db-F to F#-D 8ths (repeated same bar and next) while violins II and harp II play Line 1 F-Bb to F#-A 8ths. Viole now play a different pattern. We find them plucking Line 1 F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back to F 8<sup>th</sup> (8<sup>th</sup> rest) to F# 8<sup>th</sup> (8<sup>th</sup> rest following). Repeat next bar. Note that the music is played *f* (forte) for even further intensity of expression.

In Bar 35, the intensity is intensified with yet another octave register raising as well as a lively and obvious *ff* (fortissimo) level. So violins I and harp I play Line 3 notes in the description given earlier, while violins II and harp II play Line 2 notes. Viole pluck Line 2 notes (see description in Bar 33). Celli now join in playing small octave F-F#-F-F# notes (with 8<sup>th</sup> rests between the notes). Repeat in Bar 36. However, also added are the CB plucking small octave F-F#-F-F# as the VC.

In Bar 37, Lydia is already back home besides the truck she just frantically drove over in. Mitch and Melanie are quite perplexed and concerned about Lydia's state. Pos play *sff* small octave F/Bb/Line 1 Db whole notes held fermata. The medium cymbal plays a whole note trem held fermata. After a quarter rest, the now *open* and stopped horns play *sff* on F/Bb/Db/F dotted half notes held fermata. After a half rest, trumpets play *sff* Line 1 Bb/Line 2 Db/F half notes held fermata. Also after a half rest, the large cymbal plays a half note trem held fermata.

Also in Bar 37, the vibe plays contrary motion to the chimes playing descending quarter notes. So we find the vibe playing ascending quarter notes Line 1 F to Bb to Line 2 Db up to F quarter note held fermata. The chimes strike *ff* on Line 2 F down to Db down to Line 1 Bb down to F quarter note held fermata.

In end Bar 38 (as Lydia pushes away Mitch & Melanie and then runs into the house), the strings return with pizzicato and *rinforzando* 8<sup>th</sup> notes. Divisi violins I top line pluck Line 3 F down to Db 8ths followed by a quarter rest and a half rest held fermata.

The bottom line violins I pluck Line 2 F up to Bb 8ths (followed by rests as given). Violins II (divisi) and viole (also divisi) are col violins I except the notes are played an octave register lower. So the top line of the violas and violins II play Line 2 F down to Db 8ths while the bottom line play Line F up to Bb. The VC pluck small octave F down to Db 8ths, and as fast as they can move down to Great octave F, they play (now *arco*) the F dotted half note held fermata. After an 8<sup>th</sup> rest, the CB pluck Great octave Bb 8<sup>th</sup> and decrescendo to F dotted half note as well (played *arco*) and held fermata.

End of cue.

[end session 11 pm] [resume session Sunday, July 20 at 9 am]

XI “The Crows” *lento* in C time, 15 bars, 1:06. Instrumentation: bass clarinet, vibre, muted strings. Dvd location: Chapter 11 starting at 3:13, ending at 4:19. First (pencil) draft completed July 8, 2003; ink final copy penned July 15. Scene: The music starts when Melanie stands up from the playground bench at the school when she realizes a bird massing has occurred just behind her! Flaw: You would think by the time even just a handful of those birds were congregating there, their occasional squawks would’ve alerted her! At any rate, while she is smoking her cigarette waiting for class to end, the school children are finishing up their silly song. The song is far too obvious and distracting to include background music before the 3:13 point. The ending of each phrase of the song has, I believe, the words “Now, now, now...” The overall structure would approximate the “3” triplet value quarter note to triplet value 8<sup>th</sup> to normal quarter note value. I used this connection as the genesis for the initial ostinato and its variation constant starting in Bar 3. But the original pattern is kept intact later in the “Annie” cue. Moreover, to my ears, that song appears to be based on F major (F/A/C) tonality whereas I decided to structure the cue on the F minor (F/Ab/C) tonality to better suit the potential threat of the birds gathering.

In Bar 1, we find the VC and CB (celli and basses) playing *pp* (*sost*) Great octave F whole note tied to whole note next bar. Similarly, the bass clarinet plays small octave F [written G a major second interval above since it is a Bb transposing instrument] tied to next bar.

In Bar 2, the violas play *p* the initial ostinato already described. So we find small octave “3” triplet value F quarter note to triplet value F 8<sup>th</sup> to F normal quarter note (repeat these three notes in the same bar). In bar 3, the pattern now becomes a constant ostinato pattern of “3” triplet value F quarter note to triplet value F 8<sup>th</sup> played 4X per bar, and repeated thru Bar 13.

In Bar 4, violins I start to play inversion of the F min chord. So we find Line 2 F/Ab/Line 2 C half notes crescendo down to 2nd inversion C/F/Ab half notes down to (Bar 5) 1<sup>st</sup> inversion Ab/C/F whole note decrescendo. These three chords are played under the legato/phrase umbrella. Also in Bar 5, the vire softly strikes *pp* on Line 1 F whole note let vibrate. After a half rest, the bass clarinet sounds the small octave F half note decrescendo.

In Bar 6-7, the *sords* violins I take over the same pattern but played an octave higher. The notes are positioned the same but with the *8va ottava* spread above the notes. Violins II are silent for two bars. In bar 7, the vire strikes Line 2 F whole note. After a half rest, VC/CB play *pp* > Great octave F half note decrescendo.

In Bars 8-9, violins I repeat the previous two bars while violins II return to repeat Bars 4-5. In Bar 9, the vibre softly strikes Line 2 F whole note. After a half rest, the bass clarinet plays the small octave F half note decrescendo.

In Bars 10-11, violins I now play the same pattern but an octave lower (as violins II previously did). Violins II, on the other hand, play the pattern an octave lower (Line 1 F/Ab/Line 2 C down to Line 1 C/F/Ab half note chords to Bar 11's small octave Ab/Line 1 C/F whole notes). In Bar 11, the vibre strikes the Line 1 F whole note. After a half rest, the VC/CB play Great octave F half notes decrescendo.

In Bars 12-13, violins II repeat the previous two bars (violins I are silent to end of cue). In Bar 13, the vibre sounds the Line 1 F whole note again, and after a half rest, the bass clarinet sounds the small octave F half note.

In Bar 14, the violins return to the initial ostinato pattern given in Bar 2, each three-note pattern decrescendo. Moreover, the celli now play the pattern as well in the Great octave F register notes. After a half rest, the basses play the pattern with the VC as well.

In end Bar 15, we return to the same overall set-up as in Bar 1. The VC/CB play the Great octave F whole notes but this time decrescendo and held fermata. Similarly, the bass clarinet plays the small octave F whole note decrescendo and held fermata.

End of cue.

XII "Birds' Departure" *Moderato* in C time, 3 bars, :14. Instrumentation: 3 Pos, chimes, 2 harps, *sords* strings. Dvd location: Chapter 11 starting at 7:15, ending just before Chapter 12 commences in about 14 or 15 seconds. Scene: Melanie is in the station wagon on the street with Cathy and her friend, head on the steering wheel as the birds depart from the attack mode.

Harp I (bass clef) plays *pp* Great octave F acciaccatura (grace note) up to small octave F quarter note let vibrate. This pattern is played 4X per bar thru Bar 3 except that at the end of Bar 3 on the 4<sup>th</sup> beat, we have the grace note up to small octave F 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Similarly, harp II plays the same pattern but an octave lower (Contra-octave F grace note up to Great octave F quarter note).

Violins and violas play the ostinato pattern given in the previous cue played *sol* by the violas. However, the ostinato is structured as a chord. So we find violins I playing *p* Line 1 (middle) "3" triplet value C quarter note to C 8<sup>th</sup> played 4X per bar. In Bar 3, the pattern is played 3X crescendo to C *rinforzando* 8<sup>th</sup> *sff* (followed by an 8<sup>th</sup> rest). Violins II play that pattern on small octave Ab notes, while violas play it on small octave F notes. In Bar 2, the violas and violins repeat Bar 1 but in the *mp* sound level with the steady crescendo thru the end of Bar 3.

VC/CB, on the other hand, play the initial "now, now, now" pattern of "3" triplet value Great octave F quarter note to F 8<sup>th</sup> to normal F quarter note (repeated same bar). Bar 2 repeats Bar 1 but *mp* <. At the second half of Bar 3, we have the "3" triplet value notes to the *rinforzando* F 8<sup>th</sup> (instead of the quarter note) followed by an 8<sup>th</sup> rest.

Back in Bar 2, the Pos play *mp* < small octave F/Ab/middle C half notes down to C/F/Ab half notes to (Bar 3) Great octave Ab/small octave C/F dotted half notes played forte and crescendo *sff* to Ab/C/F *rinforzando* 8ths (followed by an 8<sup>th</sup> rest). In Bar 2, the chimes play Line 2 C half note *mp* down to Line 1 Ab half note *mf* to (Bar 3) F half note, followed by a half rest held fermata.

End of cue.

XIII “The Burning Station” *Moderato* in C time, 22 bars, 1:15.

Instrumentation: 2 english horns, 4 clarinets, bass clarinet, 2 Fags, 4 horns, 3 trumpets, 3 Pos, medium and large susp cymbals, chimes, muted (*sords*) strings. Dvd location: Chapter 13 starting at :37, ending at 1:52 (start of Chapter 14). Scene: Two gulls attack a gas station attendant pouring gas. The music starts with the close-up of the pouring gasoline on the road.

In Bar 1, the clarinets play *pp* (*sost*) on small octave F/Bb/Line 1 Db/F whole notes tied to whole notes next bar, and then F#/A/D/F# whole notes in Bar 3, and back to F/Bb/Db/F whole notes in Bar 4. The bass clarinet plays small octave F whole note tied to next bar, and then F# whole note in Bar 3 back to F whole note in Bar 4. VC/CB play Great octave F tied to whole note next bar, and then F# whole note followed back to the F natural in Bar 4. In Bar 2, the Pos in cup mutes play *pp* < Great octave Bb/small octave Db/F whole notes to (Bar 3) A/D/F# whole notes *p* back to (Bar 4) Bb/Db/F whole notes decrescendo.

In Bar 4, both bassoons (Fags) play crescendo small octave F quarter note legato down to C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat the pattern in the same bar and repeat thru Bar 9.

In Bar 5, the English horns play small octave A quarter note crescendo up to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat in the same bar and thru Bar 9.

In Bar 6, the bass clarinet plays small octave F quarter note down to lowest Db 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat in the same bar and thru Bar 9. Also the CB plays *pp* < small octave F down to C# 8<sup>th</sup> followed by an 8<sup>th</sup> rest. Repeat same bar and thru Bar 9. Also *sords* horns bottom staff play as the English horns (see Bar 5) thru Bar 9.

In Bar 7, open and stopped top staff horns play in the same pattern and notes as the the other horns (A quarter note up to C# 8<sup>th</sup>). Repeat thru Bar 9. Also the VC play as the CB (F quarter note down to C# 8<sup>th</sup>) thru Bar 9, and viole play *p* < (all instruments now play piano crescendo) small octave A quarter note up to middle C# 8<sup>th</sup> in the pattern given thru Bar 9. Bar 7 is the start of the *poco a poco accel e cresc* dynamic.

In Bar 8, the pattern intensifies even further as violins II join in to play *mp* < Line 1 A up to Line 2 C# 8<sup>th</sup> in the pattern given, repeated next bar. Clarinets I-II play the same as violins II. Clarinets III-IV play Line 1 F quarter note down to Db 8<sup>th</sup> in the pattern given, repeated in Bar 9.

In Bar 9, violins I finally join in playing *mf* < Line 2 A quarter note up to Line 3 C# 8<sup>th</sup> in the pattern given.

In Bar 10, the patterns are in a sense “accelerated” further with a new pattern of A 8<sup>th</sup> note up to C# 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest), this figure being played 4X and each figure played *f* <. So violins I play Line 2 A 8<sup>th</sup> up to Line 3 C# 16<sup>th</sup> while violins II play an octave lower and viole an octave lower than violins II, etc. Clarinets III-IV play Line 1 F 8<sup>th</sup> down to Db 16<sup>th</sup> figures, while the bass clarinets plays this in the small octave register. Fags play small octave F down to C# figures along with the VC/CB. Horns play small octave A up to middle C# in the pattern given. Repeat Bar 10 in Bar 11 except now the instruments play the figures fortissimo (*ff*). This intensity build-up immediately precedes the first explosion occurring in Bar 12 (the man with the cigarette next to his car).



In Bar 12 (*Allegro pesante*), the brass are dominantly played (the woodwinds and strings are silent). First we hear the trumpets playing with hard mutes and *sfp* > Line 1 Bb/Line 2 Db/F (Bb min) whole notes tied to dotted half notes next bar. After a half rest, stopped horns (including now the bottom staff) play *sfp* > F/Ab/C/F (F min) half notes tied to dotted half notes next bar. Silent in Bar 12, the trombones in Bar 13 play *sfp* < *sff* (not *sfp* >) Great octave Bb/small octave Db/F whole notes. Repeat Bars 12-13 in Bars 14-15.

Back in Bar 12, the cymbals are whole notes (looking like diamond heads) trem *ff* > and then crescendo in Bar 13, and then > < in Bar 14, and > in Bar 15. The chimes in Bar 12 strike *ff* Line 2 F whole note (repeat in Bars 15 and 16). After a half rest in Bar 13, the clarinets play *ff* < F/Ab/C/F half notes (repeated in Bar 15) while the bass clarinet plays small octave F half note (repeated also in Bar 15). The VC/CB play Great octave F half notes *ff* < in Bars 13 and 15.

In Bar 16, we come to the second explosion of the gas station itself. This is a quick shot so we have the *sfp* > *subito* or immediate sudden decrease of volume since we quickly come to the famous Bar 17 “sky” shot looking down on the poor humans running around like chickens with their heads cut off! [Note that Hitchcock never had chickens attacking people. It’d look far too comical and laughable to the audience! Mel Brooks should’ve had in *High Anxiety* a scene where chickens were pecking furiously at his shoes (!) although his bird-pooing scene was pretty funny as well]

At any rate, in Bar 16, we have the trumpets playing the same Bb/Db/F whole notes. After a quarter rest, the stopped horns play the F/Ab/C/F dotted half notes. After a half rest, Pos play Bb/Db/F half notes. And after a half and quarter rest, the clarinets/bass clarinet/VC/CB play their respective notes (see Bars 13) as quarter notes.

In Bar 17 (1:26 on the dvd Chapter 13), we come to the (*P.O.V. sky*) section in the tempo marking of *Modto*. We first hear violins I playing *ppp* are (*har*) or harmonics Line 3 F whole note (with the tiny circle symbol above the note) tied to F whole notes thru end Bar 22 (held fermata there).

In Bar 18, violins II play *ppp* and *non vibrato* Line 2 F/Bb/Line 3 Db/F) half notes to F#/A/D/F# half notes. Repeat this in Bar 3.

In Bar 19, violas (in the treble clef) play (also *senza vibrato*) Line 1 Bb/Line 2 Db/F) half notes to A/D/F# half notes.

In Bar 20, violins II play their notes an octave lower. So we find Line 1 F/Bb/Line 2 Db/F half notes to F#/A/D/F# half notes (repeated in Bar 21). Viols play their notes an octave register lower as well (repeated next bar).

In Bar 21, VC play *non vibrato* Great octave Bb/small octave Db/F half notes to A/D/F# half notes. CB play Great octave F to F# half notes.

In end Bar 22, violins II play small octave Bb/Line 1 Db/F whole notes bowed trem *sfp* > and held fermata. Viols play *sfp* > small octave F whole note bowed trem and held fermata. VC and CB play non-trem Great octave F whole notes *sfp* > and held fermata.

The cue ends with the start of Chapter 14 (the actual mass attack scene).

XIV “Annie” *lento* in C time, 38 bars, 3:32. Dvd location: Chapter 16 starting at 0:00. Scene: Mitch and Melanie walk up the road to Annie’s house next to the

schoolhouse. They spot the crows again. The music starts. Soon they arrive at the porch doorsteps of Annie's place and see her dead body.

In Bar 1, the bass clarinet and clarinet IV play *pp* > the "now, now, now" pattern as an ostinato thru Bar 5, picked up in Bar 6 (thru Bar 12) by the viole and celli. So we find the bass clarinet and clarinet IV playing "3" triplet value small octave F quarter note to F 8<sup>th</sup> to normal value F quarter note followed by another such three-note pattern *pp* >. Repeat next four bars.

In Bar 2, clarinets I-II-III play *pp* < *p* > Line 2 F/Ab/Line 3 C (F min) half notes legato down to its inversion of C/F/Ab down to another inversion in Bar 3 of Line 1 Ab/Line 2 C/F dotted half notes (followed by a quarter rest). The vibre softly strikes *pp* Line 2 F/Ab/Line 3 C half notes to C/F/Ab half notes to (Bar 3) Line 1 Ab/Line 2 C/F whole notes *p* > let vibrate.

In Bar 4, the clarinets play an octave lower of Line 1 F/Ab/C half notes down to C/F/Ab half notes to (Bar 5) small octave Ab/middle C/F dotted half notes (followed by a quarter rest).

In Bar 6, the viole and celli now take over the ostinato on small octave F notes thru Bar 12 (*p* in Bar 9, and *mf* > *p* in Bar 10 when the full view of the body is seen)..

In Bar 7, *sords* violins I play *pp* < *p* > Line 3 F/Ab/Line 4 C half notes [written an octave lower with the *ottava* above the notes thru Bar 8] down to C/F/Ab half notes down to (Bar 8) Line 2 Ab/Line 3 C/F dotted half notes (followed by a quarter rest). The harp is also arpeggiando on dotted half notes. We find small octave Ab/Line 1 F/Ab/Line 2 C/F (bottom staff) and (top staff) Line 2 Ab/Line 3 C/F notes.

In Bars 9-10, violins I are silent but violins II take over playing the same notes and pattern but an octave lower. This time the dynamics are *p* < *mf* > *p*. In Bar 10 (full view of body at :48), the CB make their appearance sounding *mf* the Great octave F dotted half note bowed trem (followed by a quarter rest). The harp returns with another arpeggiando (but an octave lower register). Also in Bar 10, clarinet IV and bass clarinet play small octave F dotted half note *rinforzando* (followed by a quarter rest).

In Bar 11, violins I return to play Line 1 F/Ab/Line 2 C half note down to C/F/Ab half note down to (Bar 12) Ab/middle C/F dotted half notes (followed by a quarter rest). CB play non-trem small octave C half note down to Great octave Ab half note crescendo to (Bar 12) F dotted half note trem decrescendo (followed by a quarter rest). Combined clarinets play C/F/Ab/C (c'') half notes down to Ab/C/F/Ab half notes down to (Bar 12) small octave F/Ab/middle C/F dotted half notes (followed by a quarter rest). The bass clarinet follows the clarinet IV line.

In Bar 13, violins I play the "melody" line *p* < of Line 3 F half note to Eb dotted quarter note to C 8<sup>th</sup> note to (Bar 14) D half note back down to C half note decrescendo. Repeat in Bars 15-16. After a quarter rest, violins II play Line 2 F/Ab/Line 3 C dotted half notes legato down to (Bar 14) Line 2 C/E/G whole notes decrescendo (repeat next two bars). The viole continue the ostinato but an octave higher on Line 1 F notes. In bar 14, the viole play the ostinato on middle C notes. Repeat Bars 13-14 in Bars 15-16. Also in Bar 14, the VC return (after a silence in Bar 13) on the ostinato small octave register C. Repeat Bars 13-14 in Bars 15-16.

Bars 17-18 are *Rall* when Mitch picks up a stone and almost throws it at the crows (but Melanie stops him). We hear the "Victory" theme as a minMaj 9<sup>th</sup> in Bar 17, and then as a polychord in Bar 18 as C maj and F minor. So we find violins I playing *mf* Line

1 tenuto quarter notes G-G to G tenuto half note up to (Bar 18) Line 2 C-C tenuto quarter notes to C tenuto half note. Violins II play Line 1 E-E quarter notes to E half note to (Bar 18, divisi) F/Ab quarter notes played twice to F/Ab half notes (all notes are tenuto). Viole play middle C-C quarter notes to C half note down to (Bar 18) small octave G-G quarter notes to G half notes (all tenuto). VC play small octave Ab-Ab quarter notes to Ab half note down to (Bar 18) E-E quarter notes to E half note (all tenuto). CB play small octave F-F quarter notes to F half note down to (Bar 18) C-C quarter notes to C half note (all tenuto). All notes are slowed down in a rather “dragging” effect coupled with the tenuto emphasis.

In Bar 19 (*a tempo*), the clarinets and bass clarinet resume the “now, now, now” pattern *pp* >. Clarinets play small octave F/Ab/middle C “3” triplet value quarter notes to 8<sup>th</sup> notes to normal value quarter notes, repeated same bar (also *pp* >) and repeated thru Bar 21. The bass clarinet follows the clarinet IV lowest line (small octave F notes).

After a half/quarter/8<sup>th</sup> rest, the solo English horn plays *p* < the sad melody line. We find small octave F [written middle C] 8<sup>th</sup> not to (Bar 20) Ab [written Line 1 Eb] dotted quarter note to Bb [written F] 8<sup>th</sup> to middle C [written G above] dotted quarter note down to Ab 8<sup>th</sup> down to (Bar 21) F [written middle C] dotted half note decrescendo (followed by an 8<sup>th</sup> rest). These six notes are played under the legato phrase/curve umbrella. Then the English horn plays F 8<sup>th</sup> crescendo up to (Bar 22) Ab half note to Bb rinforzando dotted quarter note down to F 8<sup>th</sup> to (Bar 23) G dotted half note decrescendo (followed by a quarter rest). In Bar 22 there is a chord change with the ostinato pattern of the clarinets. We find clarinets I-II-III playing F/Bb/D (Bb maj 2<sup>nd</sup> inv) notes in the “now, now, now” figures while clarinet IV and bass clarinet continue the small octave F notes. In Bar 23, clarinets I-II-III play the figures on E/G/C (C maj 1<sup>st</sup> inv) while clarinet IV and bass clarinet are silent (bass clarinet returns in end Bars 37-38).

In Bar 24, the English horn continues the melody on Line 1 F [written Line 2 C] half note to Eb [written Bb] dotted quarter note down to middle C [written G] 8<sup>th</sup> to (Bar 25) D half note to C half note decrescendo (all notes under the legato umbrella). Repeat next two bars. Clarinets I-II-III now play the second type ostinato or “now, now” pattern (“3” triplet value quarter note to 8<sup>th</sup> note played 4X per bar) on Line 1 F/Ab/Line 2 C [written G/Bb/D] crescendo to (Bar 25) middle C/E/G [written D/F#/A]. Repeat in Bars 26-17. [My hope is that from Bars 17 on that the music doesn’t sound more like John Barry than Bernard Herrmann!]

In the following bars, the strings take over these patterns. Violins II play *pp*> the “now, now, now” pattern on small octave Ab/middle C notes while viole play small octave F notes. Repeat thru Bar 30. In bar 31, violins II play small octave Bb/D notes in that pattern while viole continue on F notes. In Bar 31, violins II play Line 1 E/G notes while viole play middle C notes in that ostinato pattern.

After a half/quarter/8<sup>th</sup> rest, violins I play *p* < the melody line. So once again we find Line 1 F 8<sup>th</sup> to (Bar 29) Ab dotted quarter note to Bb 8<sup>th</sup> to Line 2 C dotted quarter note to Ab 8<sup>th</sup> down to (Bar 30) F dotted half note decrescendo (followed by an 8<sup>th</sup> rest). Then the violins play F 8<sup>th</sup> to (Bar 31) Ab half note to Bb rinforzando dotted quarter note down to F 8<sup>th</sup> to (Bar 32) G dotted half note (followed by a quarter rest).

In Bar 33, viole and violins II now play for four bars the secondary “now, now” ostinato pattern. So violins II play Line 1 F/Ab/Line 2 C “3” triplet value quarter notes to triplet value 8<sup>th</sup> notes played 4X down to (Bar 34) middle C/E/G notes. Repeat next two

bars. Violas play Line 1 F notes in that pattern down to (Bar 34) middle C notes. VC also join in to play small octave C notes. In Bar 35, the viole play the pattern down to small octave F notes and then down to (Bar 36) C notes. VC are silent in Bar 35 but play Great octave C notes in that pattern in Bar 36.

In Bar 37, the bass clarinet returns to play the original ostinato “now, now, now” pattern on small octave F notes. After a half rest, VC/CB play it as well (VC on Great octave C, and CB on small octave C). In end Bar 38, VC/CB play the C whole notes in their respective registers, decrescendo and held fermata. The bass clarinet plays small octave F whole note decrescendo and held fermata. Finally, the vibe softly sounds the Line 1 F whole note let vibrate and held fermata. The cue ends just before the adults and Cathy enter the sports car. End of cue.

XV “The Fluttering” *Lento* in Cut time, 37 bars, 2:54. First draft completed July 12<sup>th</sup>, ink rendition penned July 15<sup>th</sup>. Dvd location: Chapter 17 starting at 10:48. Scene: The birds stop their massed attack on the Brenner house. The music starts when Lydia’s head rises up in the shot in the fireplace-lit living room (since the electricity was shorted by a wired-up bird). I had finished the cue but thinking now I could’ve playfully added “flutter” tongued flutes to the mix and called the cue “The Fluterling”! : )

At any rate, we initially return to that nice cup-muted effect of the brass first encountered in variation in “The Boat Ride” (starting Bar 23) when Melanie entered the Brenner home to deposit the birds. This time the trombones and then trumpets play actual triads in this interior house scene, made even far more atmospheric due to the fireplace lighting.

In Bar 1, the Pos (in the “k” tenor clef) in cup mutes play *pp* < small octave Bb/Line 1 Db/F half notes up (Bb min root position) to its next (1<sup>st</sup>) inversion of Line 1 Db/F/Bb half notes back down to (Bar 2) the root Bb half note inversion down to F/Bb/Line 1 Db half notes decrescendo. In Bars 3-4, the cup-muted trumpets take over playing inversions of the D maj (D/F#/A) chord. We find Line 1 A/Line 2 D/F# [written B/E/G#] half notes up to D/F#/A half notes back down to (Bar 4) A/D/F# half notes down to F#/A/D (d’) half notes decrescendo. All notes are played under the legato umbrella.

In Bar 5, the muted horns play *sfp* > F/Bb/Line 1 Db/F whole notes tied to dotted half notes next bar (followed by a quarter rest). After a half rest, the strings sound two pizzicato quarter note chords, the first one in Bar 5 being *sff* and the second one (on the 4<sup>th</sup> beat) being *sf*. In bar 6, this is repeated, but this time the strings sound the first quarter note chord *p* and then *pp*.

So we find violins I plucking on two Line 1 F rinforzando quarter notes (repeated next bar in dramatically lower volume) while violins II pluck on Line 1 Db notes, and viole on small octave Bb notes. Also after a half rest, VC pluck on Great octave F quarter notes while CB pluck small octave F notes. Once again we hear the Bb min (Bb/Db/F) tonality.

Bar 7 is a G.P. bar or General Pause (silence) bar with the whole rests held fermata. The scene is the fade to the flickering (but not fluttering!) fireplace. We then cut to the scene of Lydia sitting down on the piano bench, bent over slightly and sleeping (after an exhausting night of terror). This has *not* been a very good day for her!

In Bar 8, the horns begin their truly soli passage thru Bar 17. So we find top staff horns playing *pp a2* and bottom staff horns playing *a2*. So we have small octave Bb/Line

1 F half notes up to Line 1 F/Bb half notes crescendo back down to (Bar 9) Bb/F down to F/Db dotted quarter notes decrescendo (followed by an 8<sup>th</sup> rest). All notes are played legato. In Bar 10, horns II-III-IV now play A/D/F# half notes up to Line 1 D/F#/A half notes back down to (Bar 11) A/D/F# half notes down to F#/A/Line 1 D dotted quarter notes (followed by an 8<sup>th</sup> rest). About here is when the camera slows pans right to Melanie awake on the sofa and panning to Mitch nearby sleeping on the chair.

In Bar 12, the four horns play the combined F/Bb/Line 1 Db/F half notes up to Bb/Db/F/Bb back down to (Bar 13) F/Bb/Db/F half notes down to Db/F/Bb/Line 1 Db dotted quarter notes. This is followed by an 8<sup>th</sup> rest but held fermata. Reason: We hear a distant bird wing fluttering (clearly heard without music playing). Melanie is alerted.

In Bar 14, horns play small octave Eb/Gb/Bb/C [written Bb/Db/F/G] half notes crescendo up to its inversion of Gb/Bb/C/Eb half notes up to (Bar 15) Bb/C/Eb/Gb down to Gb/Bb/C/Eb dotted quarter notes decrescendo. This is followed by an 8<sup>th</sup> rest held fermata. Reason: Melanie leans over to softly say “Mitch?” and then again hears the fluttering of birds. She wonders if it’s the movement of the lovebirds in the cage in the kitchen.

In Bar 16, the horns descend to deeper and darker resonance on small octave Eb/Gb/Bb/middle C half notes down to C/Eb/Gb/Bb (root position C half-dim 7<sup>th</sup>) down to (Bar 17) the next inversion of Bb/C/Eb/G down to Gb/Bb/C/Eb half notes decrescendo. The horn players need a well-deserved break, so I’ll give them a coffee (or rest room) break until Bar 29!

In Bar 18, Melanie slowly gets up to go to the kitchen. She grabs a flashlight. Clarinets play small octave F/Bb/Line 1 Db/F half notes crescendo and legato to F#/A/D/F# half notes decrescendo. Repeat in Bar 19. Also in Bar 19, the bass clarinet joins in to play small octave F to F# half notes, and the Fags play small octave F to F# half notes.

In Bar 20, violins I are soli playing Line 2 F#/A/Line 3 D/F# half notes crescendo to F/Bb/Db/F half notes decrescendo. Repeat in Bar 21. Also in Bar 21, violins II join in to play the chords an octave lower on Line 1 F#/A/Line 2 D/F# half notes to F/Bb/Db/F half notes. In Bar 22, the clarinets return to play (see Bar 18). In Bar 23, the bass clarinet is solo playing *pp* the small octave F whole note tied to F quarter note next bar. It is here when she puts the flashlight on the lovebirds and then hears fluttering elsewhere (upstairs). She shines the light on the stairs (a creepy and ominous effect). As a result, I am returning to that “11” run pattern used in the opening bars of “The Body.” This time, after that whole note to quarter note tie, the bass clarinet plays the ascending run on small octave Gb-G-Ab-A-Bb-B-C-Db-D-Eb-E (followed by a half rest). After a quarter rest in Bar 24, clarinet I actually joins in and plays that “11” slow *Lento* run to Line 1 F [written G] half note tied to dotted half note next bar decrescendo (followed by a quarter rest). After a half and quarter rest, two Fags play small octave Gb quarter note legato to (Bar 25) F dotted half note decrescendo (followed by a quarter rest). After a quarter rest in Bar 25, VC/CB play a response on Great octave Gb quarter note to F half note decrescendo.

In Bars 26-17, both clarinets I & II repeat the previous two bars (played then by clarinet I). Repeat this pattern in Bars 28-19, 30-31, 32-33, and 34-35. In Bar 26, the bass clarinet plays the small octave F quarter note to that “11” run as described (followed by a half rest, and silent in Bar 27. Repeat this two-bar pattern thru Bar 35. Fags also repeat

the pattern described in Bars 24-25, repeated thru Bars 34-35 as well. The same applies to the VC/CB.

In Bar 28, clarinet III now joins in on that exact same pattern played by clarinets I & II. Repeat thru Bar 35. In Bar 30, clarinet IV joins in (thru Bar 35). Also in Bar 28, the viole play the pattern starting on small octave F quarter note to that “11” run to Line 1 F half note tied to dotted half note next bar. Repeat thru Bar 35. After a half and quarter rest in Bar 28, the trombones play small octave Gb quarter note to (Bar 29) F dotted half note decrescendo (followed by a quarter rest). Repeat in Bars 30-31, 32-33, and 34-35. In bar 30, the muted bottom staff horns play, after a quarter rest, Line 1 Gb quarter note to F half note (silent in Bar 30). Repeat in Bars 31, 33, and 35. In Bar 31, the stopped horns top staff also play these notes (repeated in Bars 33 & 35).

In Bar 30, harp II plays Contra-octave F acciaccatura up to Great octave F whole note let vibrate. Repeat in Bars 32 and 34. In Bar 32, harp I plays Great octave F acciaccatura up to small octave F whole note (repeated in Bar 34). Also in Bar 30, violins I now play that “11” pattern. So we find Line 1 F quarter note to Gb-G-Ab-A-Bb-B-Line 1 C-Db-D-Eb-E 32<sup>nd</sup> notes crescendo to F half note tied to dotted half note decrescendo (followed by a quarter rest). Repeat in Bars 32-33 and in Bars 34-35. In Bars 32-33, violins I play the same pattern and in the same register. Repeat in Bars 34-35.

After a half and quarter rest in Bar 34 (Melanie is already at the top of the stairs next to the bedroom door), the trumpets in cup mutes play *pp* Line 2 Gb quarter note to (Bar 35) F dotted half note decrescendo (followed by a quarter rest).

In Bar 36, the bass clarinet is solo (everyone else silent) playing that small octave F quarter note to that “11” slow run crescendo to Line 1 F half note tied to half note next bar (followed by a half rest held fermata). After a half and quarter rest, the vibe softly sounds *pp* Line 2 Gb quarter note to (end Bar 37) F whole note let vibrate and held fermata. It is here that Melanie starts to slowly open the door (dumb thing to do!). After a quarter rest in Bar 37, the chimes sound *pp* Line 2 Gb quarter note to F dotted half note let vibrate and held fermata. The chimes decaying sound is last heard when Melanie notices the hole in the bedroom roof. There is no music in the noisy bird attack scene.

End of cue.

XVI “The Garage” *Lento* in C time, 24 bars, 1:39. Instrumentation: 2 english horns, 2 bass clarinets (clarinet IV doubling), 2 Fags, chimes, vibe, 2 harps. Dvd location: Chapter 19 starting at :53. Scene: Melanie needs medical attention after the bird attack, so Mitch decides to venture out to the garage (attached to the main house yet without a direct in-house access). We return to the “Migrating” structure for the first twelve bars but with an change in how the patterns are played. Since there are no strings to play the full chords, the vibe takes over that role. There is no particular reason for it except that the music seems to “fit,” and also this is a twilight scene similar to that “Migrating” cue when Melanie was on the porch. This time it is a morning twilight whereas the former cue had an early evening twilight scene.

In Bar 1, we find the vibe striking *p* on Line 2 Bb/Line 3 Db/F (Bb min)whole notes let vibrate. After a quarter rest, the chimes strike *p* Line 1 Bb quarter note up to Line 2 Db back to Bb quarter notes (silent in Bar 2).

In Bar 2, the vibe strikes an octave lower down to Line 1 Bb/Line 2 Db/F whole notes let vibrate. After a quarter rest, harp I strums *p* Line 1 F-Eb-F quarter notes, while harp II plays small octave F-Eb-F quarter notes (silent in Bar 3).

In Bar 3, the vibe plays Line 1 Ab/Line 3 Cb/Eb (Ab min) whole notes let vibrate. After a quarter rest, the chimes return to respond with Ab up to Line 2 Cb back to Ab quarter notes.

In Bar 4, the vibes strikes an octave lower Ab min whole note chord. After a quarter rest, the harps play Eb-Cb-Eb quarter notes in their respective registers.

In Bar 5, the vibe softly strikes Line 2 F#/A/C# (F# min) whole notes. After a quarter rest, the chimes play Line 1 F#-A-F# quarter notes.

In Bar 6, the vibe strikes an octave lower the F# minor whole note chord. After a quarter rest, harp I plays middle C# quarter note down to small octave A back up to C# quarter notes. Harp II plays small octave C# down to Great octave A up to C# quarter notes.

In Bar 7, the vibe strikes Line 2 E/G/B (E min) whole notes. After a quarter rest, the chimes play Line 1 E-G-E quarter notes.

In Bar 8, the vibe plays Line 1 E/G/B whole notes. After a quarter rest, harp I plays small octave B-G-B quarter notes while harp II plays an octave register lower.

In Bar 9, the vibe strikes Line 2 D/F/A (D min) whole notes but now *sfp*. After a quarter rest, the chimes strike *sf* and *rinforzando* Line 1 D-F-D quarter notes. It is here that the blackbird or crow bites Mitch's left hand near the railing.

In Bar 10, the vibe sounds *p* Line 1 D/F/A whole notes. After a quarter rest, the harps play A- down to F up to A quarter notes.

In Bar 11, the vibe strikes Line 2 C/Eb/G (C min) whole notes. After a quarter rest, the chimes play middle C up to Eb back down to C quarter notes. In Bar 12, the vibe sounds middle C/Eb/G whole notes. After a quarter rest, the harps play G down to Eb up to G quarter notes.

In Bar 13 (*Moderato*) we come to a new pattern in the cue. The English horns play *pp* Bb/Line 1 Db 8<sup>th</sup> notes to small octave F/Line 1 F 8<sup>th</sup> notes (crossbeam connected). This two-note figure is played 4X per bar thru Bar 17. The Fags also play this pattern but an octave lower register. After a quarter rest, the bass clarinets play (but staccato) small octave Bb/Line 1 F 8<sup>th</sup> notes, followed by a quarter rest on the 3<sup>rd</sup> beat, and then another two-note figure as described on beat 4. Repeat thru Bar 17.

In Bars 14 thru 17, the chimes softly strike descending whole notes Line 2 F to (Bar 15) Db to (Bar 16) Line 1Bb down to (Bar 17) F.

In Bar 18 (garage interior scene), the harps play those two-note figures. Harp I plays small octave Bb/Line 1 Db to small octave and Line 1 F 8ths. Play 4X per bar thru Bar 22. Harp II plays the same but an octave register lower.

In Bar 19, the vibe now stars that four-bar whole-note descent. We find Line 2 F to (Bar 20) Db to (Bar 21) Line 1 Bb down to (Bar 22) F.

In Bar 23, the English horns are staccato on their same Bb/Db to F/F 8ths (followed by a quarter and half rest). After a quarter rest, the bass clarinets have their turn on the same notes and pattern (also staccato), followed by a half rest. After a half rest, the Fags take their turn as given (also now staccato), followed by a quarter rest. After a half and quarter rest, the harps do the same two-note pattern in their respective registers.

In end Bar 24, the chimes are solo playing Line 2 F whole note let vibrate and held fermata.

End of cue.

XVII “Finale” *Slow* in C time, 5 bars, :31. Dvd location: Chapter 20 starting at 2:31 ½. Scene: Mitch crams the females (and the love birds) into the sports car and starts off down the bird-infested road. The music starts when you see the black birds or crows on the railing in slow motion movement as if they were studying the humans, debating whether to attack them! Once again, and finally, we hear the “Victory” motif being played in the first two bars. Instrumentation: 3 clarinets, bass clarinet, muted horns, Pos, chimes, vibe, 2 harps, muted strings.

In Bar 1, clarinets play *mf* > two Line 1 D#/F#/B [written E#/G#/C#] or B maj 1<sup>st</sup> inversion tenuto quarter note chords to D/G/Bb (G min 2<sup>nd</sup> inv) tenuto half notes. In Bar 2, they play the same notes but an octave register lower (small octave) and in the *p* level. They are tacet al fine. The bass clarinet plays Line 1 B-B tenuto quarter notes to Bb half note. In Bar 2, it plays small octave B-B tenuto quarter notes to Bb tenuto half note (tacet al fine). The harps play arpeggiando (vertical wavy line rolled chord) on those tonalities. So we find Contra-octave B/Great octave F#/B/small octave D#/F# (bottom staff) and (in the top staff) small octave B/Line 1 D#/F# quarter note B maj chord played twice, and then Contra-octave G/B/Great octave G/Bb/small octave D/G (bottom staff) and (top staff) Bb/Line 1 D half notes. These chords are played *mf* in Bar 1, repeated in Bar 2 in the *p* level.

After a half rest in Bar 1, muted horns play *mf* > Bb/D/G/Bb tenuto half notes. Horns are silent for the rest of the cue. After a half rest, muted Pos play small octave Bb half note (silent to end of cue). Also after a half rest, the chimes strike *mf* on Line 2 G half note (silent next three bars).

In Bar 2, viole play two small octave B tenuto quarter notes to Bb half note (silent next bar). VC/CB play *p* > *pp* Great octave B-B tenuto quarter notes to Bb tenuto half note (silent next bar). After a half rest, the vibe sounds *p* on Line 1 G half note let vibrate.

In Bar 3, violins I play *pp* < > Line 2 Db/F half notes legato to D/F# half notes (repeated next bar), while violins II play Line 1 F/Bb to F#/A half notes (repeated next bar).

In Bar 4, viole join in to play Line 1 Db to D half notes. Divisi VC play Great octave Bb/small octave F to A/F# half notes. CB are retired for the rest of the cue since Bar 2.

In end Bar 5, violins I play Line 3 C#/F whole note decrescendo and held fermata. Divisi violins II play Line 2 F/A whole notes held fermata, while viole play Line 1 F. The chimes softly strike *pp* on Line 2 F whole note let vibrate and held fermata. The tonality is that of the F augmented (F/A/C#) heard only once before (at the end of cue I, “The Gulls”).

End of cue and end of score.

[Note: If we can arrange to have audio clips available in a synth format, then we will include them somewhere in this analysis. Markus Metzler of Germany has already submitted his synth version of *The Bluff (Pastorale)* and he did a very fine performance under the limitations of synth-sampled sounds. I was very impressed. The oboe and harp



sound terrific, and overall the strings and lower register of the clarinets are excellent. The horns do not sound very authentic, but I believe this is the case of all or most synthesized renditions of the horns. The audio clip for this cue is almost 4 MB (a huge download file that can take 20 minutes or so thru standard phone connections), and that may cause a problem if included in the website. So, if it cannot be successfully included, then please feel free to email me, and I'll email you the audio clip (provided your account can handle that much data of 4 MB!). As for the visuals, I have already submitted jpegs from a floppy of 35mm camera shots of portions of the score, but they are not nearly as sharply clear as xeroxes nor even the 3X5 prints from the 35 mm. Hopefully Matt will be able to technically include the jpegs for people to see as well as "read" about in my standard 'rundown' analysis. If not, then once again, email me privately and I will email you the jpegs. Also, in the near future, I may have available some Finale renditions of some of the cues (in part and whole), so perhaps in the next update you will be able to view them, or otherwise email me at [filmscorerundowns@pavenet.net](mailto:filmscorerundowns@pavenet.net), and I will email you the files]]

[Note: I plan to compose more Herrmannesque scores. My next project may be a *Suspense Suite* or *Mystery Suite* or *Romance Suite* in the framework of what Herrmann did for CBS-television in the late Fifties (such as his *Police Force* suite, *Western Sag*, and so forth. It would be interesting to do Disney's *20,000 Leagues Under the Sea* with a Herrmannesque score! However, that is so closely at the heels of his other underwater pic, *Beneath the 12 Mile Reef*. Kubrick's *2001* may be an interesting project as well. I may also attempt a Max Steineresque score. Apparently Harryhausen wanted Steiner to do *Beast From 20,000 Fathoms* but since it was considered a definite "B" movie, the score was delegated to David Buttolph (who did a fine job!). Harryhausen also wanted Max (and Rozsa) to do *Seventh Voyage of Sinbad* but the producer really wanted Herrmann to do the film. I'd prefer to do a standard adventure score ala Steiner-mode (such as *Adventures of Don Juan*), or a "romantic" film similar to *Parrish*. We'll see! ]

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Slight revision Monday, September 1 at 9:14 am]

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